MAXIMUM ROCKNROLL

NO. 180

MAY 1998

$3.00

SUBSCRIPTIONS: (postpaid prices)
- *U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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BACK ISSUES AVAILABLE:
Back issues 139, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157-162, 164-179 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Tim Yo

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS
- DELMAR-Some Long Drives-EP
- COALESCE-Give Them Rope-CD
- CODE 13-A Part Of America Died Today-EP
- UUTUUS-Loppo On Lahella-LP
- MONSTER X-Broke-EP
- YOUTH ENRAGE-Destructive Process-EP
- NO THINK-Thinking Animals-LP
- DISFEAR-Everyday Slaughter-CD
- IN/HUMANITY-The History Behind-LP
- V/A-Suck My Life, Suck My Death-EP

JEN ANGEL
- COALESCE-Give Them Rope-CD
- IN/INHUMANITY-The History Behind...-LP + EP
- CODE 13-A Part Of America Died Today-EP
- MANGEL-10 Inches Of...-10"
- NEXTSTEP-Time To Step Up-EP
- HOT WATER MUSIC-live in Detroit
- ACTIVE MINDS-National Lotta E-EP
- DBS-When The Meek Get Pinched-EP
- TWENTY TWO'S/POSTIVE STATE-split-EP
- V/A-You, Who Are Innocent-EP

JEFF HEERMANN
- BOBBY TEENS-Fast Livin' & Rock'N'Roll-LP
- CHINESE MILLIONAIRES-Detroit Double Cross-LP
- THEE HEADCOATS-The Messerschmidt...-LP
- MUD CITY MANGLERS-I Wanna Kill My Friends-45
- PLUNGERS-Here Are...-EP
- BIG BALLS & THE GREAT WHITE IDIOT-LP
- EUNUCHS/NOT DEAD ONLY FROZEN-split-EP
- NECESSARY EVILS-Stay Away From Me-EP
- NO-TALENTS-Hello World!-EP
- TV KILLERS-You Kill Me-EP

TOM HOPKINS
- FIELDS OF SHIT-Hate-10"
- CODE 13-A Part Of America Died Today-EP
- DETESTATION/POSITIVE NEGATIVE-split-EP
- CLETUS-EP/IN/HUMANITY-LP + EP
- LAST MATCH-Root Tapper-EP
- DISKONTO-Destroy!Rebuild!-LP
- MARILYN'S VITAMINS-Squeegee Girl-EP
- BOBBYTEENS-Fast Livin' & Rock'N'Roll"-LP
- SHOWCASE SHOWDOWN-Girl Power-EP
- TWENTY TWO'S/POSITIVE STATE-split-EP

JACQUELINE PRICHARD
- THE BODIES-Suicide-EP
- DETESTATION/POSITIVE NEGATIVE-split-EP
- OBNOXIOUS RAGE-EP/PURGE-EP
- LAST MATCH-Foot Tapper-EP
- RANK MIASM-EP/ROCKETS-EP
- DISLIKE-Shock-EP
- THE POSERS-EP/THE DOGS-45
- FAMILY FUN-EP/IDYLS-EP
- NO-TALENTS-EP/PLUNGERS-EP
- ERADICATE-EP/ACTIVE MINDS-EP

RAY LUJAN
- SKIMMER-CD/MANGEL-10"
- SCARIES-Missing You-EP/BODIES-Suicide-EP
- GRIEVING EUCALYPTUS-You're So Lame-45
- CLETUS-Other People's Girlfriends-EP
- BONECRUSHER-No Escape-EP
- NJ JOYSTICK-A Mile And A Change-EP
- NOTHING COOL/SPAZZBOY-split-EP
- ONE CAR PILE UP-Police Academy-EP
- DARIEN-Splitting-EP
- VOODOO LOVECATS/SINISTERS-split-LP

TIMOJHEN MARK
- CHINESE MILLIONAIRES-Detroit Double Cross-LP
- IN/HUMANITY-History Behind Mystery-LP + EP
- CODE 13-A Part Of America Died Today-EP
- SKRUPEL/STALKER-split-EP
- HEADCOATS-Messerschmitt Pilots-LP
- FIELDS OF SHIT-Hate-10"
- NO-TALENTS-EP/DISRUPT-EP
- MONSTER X-To The Positive Youth-EP
- DEAD KENNEDYS-Nazi Punks-EP
- JESUIT-CD/UUTUUS-LP

ALLAN MCNAUGHTON
- ACTIVE MINDS-National Lotta 'E'-EP
- It's Alive #16-zine
- DEAD KENNEDYS-Nazi Punks Fuck Off-EP
- DELMAR-Some Long Drives Are Never The Same-EP
- SUBSANITY-Human Is Shit-EP
- MANGEL-10 Inches Of...-10"
- RAD-Dialed-EP
- IN/HUMANITY-The History Behind The Mystery-LP
- CHINESE MILLIONAIRES-Detroit Double Cross-LP
- CODE 13-A Part Of America Died Today-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

BODIES-Suicide-EP	SHIFTERS-Demo
BONECRUSHER-No Escape-EP	NEW BOMB TURKS-Snap Decision-EP
TV KILLERS-You Kill Me-EP	ANTI-HEROS/DROPKICK MURPHYS-2x7"
V/A-Oink Skinzine-EP/PIST'N'BROKE-LP	TEMPLARS 10"/FIELDS OF SHIT-10"
THE HUMPERS-MONGREL TRAIN-EP	THE EUNUCHS/NOT DEAD ONLY FROZEN-split EP

JAH NELL

CHINESE MILLIONAIRES-Detroit Double Cross-LP	THE EUNUCHS/NOT DEAD ONLY FROZEN-split EP
Doris-#13-zine	FIELDS OF SHIT-Hate-10"
THE BODIES-Suicide-EP	SAFETY PINS-Steel Knives & Ravor Blades-EP
The Turd-Filled Donut-#2-zine	OFF THE PIGS-live
TV KILLERS-You Kill Me-EP	TEENAGE QUEERS-Live At Raul's-LP

BRUCE ROEHRS

THE TEMPLARS-1118-1319-10"	ANTI-HEROS/DROPKICK MURPHYS-split-2xEP
IMPACT-EP/MURDER CITY WRECKS-CD	LOWER CLASS BRATS-Rather Be Dead-CD
V/A-Oink Skinzine-EP	PIST 'N' BROKE-Last Call '92-'96-LP
GOBSMART-EP/KICKERS-EP	BODIES-Suicide-EP
BRISTLE-Inner Conflict-EP	V/A-Transition Period-EP

MAX WARD

V/A-Suck My Life,Suck My Death-EP	MONSTER X-To The Positive Youth-EP
SKRUPEL/STALKER HARDCORE-split-EP	YOUTH ENRAGE-Destructive Progress-EP
NO THINK-Thinking Animals-LP	UUTUUS-LP
RAD-Dialed-EP	ULTIMATE WARRIORS/CHESTER COOPERPOT-EP
CODE 13-A Part Of America Died Today-EP	V/A-What Is Crust-CD

RYAN WELLS

V/A-Bloodstains Across Austrailia-LP	CHOSEN FEW-Do The Manic-LP
TV KILLERS-You Kill Me-EP	BOBBYTEENS-Fast Livin' & Rock'n'Roll-LP
CHINESE MILLIONAIRES-Detroit Double Cross-LP	SPLASH 4-Filth City-10"
ROCK'N'ROLL CLASS-Rock'N'Roll Class-EP	KICKERS-Another Soldier-EP
DOGS-Tough Enough-EP	BIG BALLS & GREAT WHITE IDIOT-LP

TIM YOHANNAN

NEW BOMB TURKS-45/Retards-EP	V/A-Bloodstains Across Australia-LP
MUD CITY MANGLERS-I Wanna Kill My Friends-45	RED FLAG-Live At The Silver Star-EP
PLUNGERS-EP/IDYLS-EP	NO-TALENTS-EP/SPLASH 4-10"
SINISTERS/THRACH BRATS-split-EP	LOS PERROS-10"/TV KILLERS-EP
MOTARDS/PERMANENT VOLTAGE-split-EP	BOBBYTEENS-LP/HELLACOTERS-Riot...45

REMA YOUNG & KENNY KAOS

HELLACOPTERS-Riot On The Rocks-45	CHINESE MILLIONAIRES-Ditroit Double Cross-LP
HUMPERS-Mongrel Train-45/GASOLINE-LP	MUD CITY MANGLERS-I Wanna Kill My Friends-45
MOTARDS/PERMANENT VOLTAGE-split 45	ROCK'N'ROLL CLASS-Rock'N'Roll Class-EP
TOILET BOYS-Mail Itch-10"	THE DIABOLIKS-Itching For Action-10"
THE NO-TALENTS-Hello World!-EP	THE CHESTERFIELD KINGS-Trippin' Out-10"

ZINE TOP 10

Burn Collector-#7	Verboslammed-#9
Slingshot-#60	Jank-#10
The More Things Change-#2	6 Volt-#4
Jawa-#1 & #2	Jaboni Youth-#6
It's Alive-#16	Boycott Quarterly-#15

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#139/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun, etc".

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "The Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycott, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#164/Jan '97. Naked Aggression, Lil' Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years Of Gilman".

#165/ Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real MacKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept'97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration Camp, Voorhees-Stalingrad-Armed With Anger, Upstairs People, Squidboy, Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Boys, Skygrain, "Roots of Punk--Siouxsie & The Banshees, "Infoshops".

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk--Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk--Patti Smith".

TO BOOK OR NOT TO BOOK...

Looks like the answer is not to book, at least this year.

Many people felt that BYOFL had outlived its usefullness and was being abused. Many others felt it was still quite helpful for bands and labels. But since nobody actually came forward and said they wanted responsibility for typing in all the listings, proofing them and organizing them for eventual layout, plus doing the mailorder on it, we declined as well.

We'll see next year if a responsible bunch of people or existing organization is ready to come forward and whether there's a strong enough grassroots call for another edition. If you're so inclined, send us a letter staing what your resouces are (in terms of computers and typing personnel) and why you'd like to share the job with us in 1999.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for traveling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

Price list is on previous page.

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U.S.A.	$2	$3	$4	$5	$7	$8
Can/Mex	$3	$4	$5	$6	$9	$10
Europe	$4	$5	$6	$8	$11	$12
Asia	$5	$6	$7	$9	$13	$14

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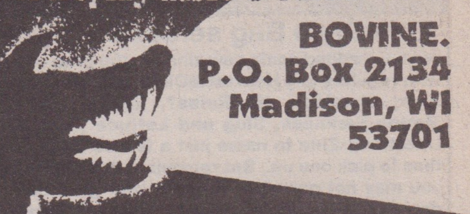

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ULCER

#BO31. 'Indignation' 22 song LP- REPRESSED! OR #BO42. 45 + song 'Discography' CD. The East Coast pioneers of modern blazing caustic hardcore rage repressed AND released on digital ! CD contains all the tracks from the 'Indignation' LP, Fetus 7", split 7"s w/ Capitalist Casualties & Failure Face (45 studio/vinyl tracks), PLUS a bonus live show !!!

WHAT ELSE WE GOT FOR YA'
Thug/Greenmachine 7"
Tomsk 7/Boris 7"
Enemy Soil/Agoraphobic Nosebleed 7"
Noothgrush/deadbodieseverywhere 7"
Ice Nine/Charles Bronson 7"
Enemy Soil/Desperate Corruption 7"
Fork- 3 song 7" e.p.
Spazz/Brutal Truth 7"
ETO/Taste of Fear 7"
Agoraphobic Nosebleed- 30 song 7" e.p.
Grief/Suppression 7"
Thug/Apartment 213 7"
LOUD & UGLY Vol.2 comp 7"

Up Next: SUPPRESSION 'Discography' CD !

Item	4th U.S.	CAN/MEX	World/Air
1st 7"	$4.00	$5.00	$6.00
Addtl. 7"s	$3 ea.	$4 ea.	$5 ea.
Any 6 7"s	$16	$21	$26
LP's	$7	$10	$10sur/$13air
CD's	$10	$11	$12

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Zine Grab Bag selection is great!

We have added some new zines to the grab bag along with regulars like HeartattaCk, Going Nowhere, Sty Zine, Shoelace, No Rules?, Spank, Bad Stain, Motion Sickness, Slug and Lettuce ,Muddle and Interbang Zine to name just a few so this is a good time to pick one up. But remember it is a grab bag so you may not get all of these in your grab bag. The deal is that for $5.00 you get about 2 1/2 pounds of zines sent priority mail in the USA. Outside USA add more money and we'll send as many as we can. To date we have moved over 400 of them. That's over 1000 pounds of zines. Got a zine? Send us a sample.

This month we are featuring a small sampling of the thousands of 7"s we carry in the mail-order catalog.

All of the 7"s below are $3.50 postpaid each
Get 4 or more 7"s for $3.00 each

Cat#...BAND-Title Description

3215...HICKEY/VOODOO GLOW SKULLS-Split 7" EP. I was hoping we could get these in stock because it's a laugh riot. Tons of funny phone messages from VGS's threatening Hickeys life for stealing their trumpet accompanied by lame toots from the stolen trumpet. Hickey songs and booklet too!

1884...F.Y.P.-Made in the USA 7" EP. Recess founder & pro skater Todd, released this in '91. Raging vintage FYP.6 songs.

3090...AGAINST ALL AUTHORITY/ANTIFLAG-Split 7". 2 great politcal punk bands deliver once again on Records of Rebellion. Break out the studded jackets.

1721...ANTI-FLAG-Kill Kill Kill 7" EP. 4 great classically punk songs by this great Pittsburgh PA band on SelfServ/Ripe Records. Quality stuff. Mohawks!

1348...CHOKING VICTIM-Crack Rock Steady 7" EP. 4 songs from this NYC squat/punk/ska ala Op. Ivy. Raw & fun

3132...BORIS THE SPRINKLER-Little Yellow Box B/W Why Don't We Do It...+1 more 7" EP. Hey, Boris rock. There are two different versions of the cover art. I'm willing to bet they made more of one.(hee, hee)

3057...EAST COAST PANIC-Nowhere City 7" EP. Ex-Pist members put forth some genuine aggressive punk with male/female vocals from CT on Red Tape Records. Male/Female vocals and foldout insert.

3060...DREGS, THE-S/T 7" EP. These guys are the absolute epitome of what NYC drunk punk oi scum is all about in 1998. Period.

1928...PLAN A PROJECT-532 Seconds 7" EP. Actual title is "532 Seconds of Oppressed Anger, Individuality, Insecurity, Uncompromising Moral Commodity,and a Kid who got Sold Short" Fast as hell '77 squat style sloppy drunk east bay ska punk with cool shout-along choruses.

3205...SPITBOY-Rasana 7" EP. Fully packaged/produced 3 song Spitboy 7" EP. Feminist, humanist political inspiration to be found here.

1254...SUBMACHINE-Sex Deterrent 7" EP. Rich Kids & The B/W Raped and A Wreck. Pittsburg PA angry hardcore

3116...V/A-Stop Homophobia Vol 2 7" EP. Great cause & great tunes. Features Decemberists, Mouthfull, Homomilitia, Halflings, and Powersnatch. Comes with 12-page booklet. Vol. 1 is out-of-print, so act quickly!

1963...V/A-Play at Your Own Risk Vol. 1 comp 7" EP. 1st in a series of Recess Records comps with F.Y.P., Degenerates, The Yah Mos, Gr 'ups, and more. 6 songs w/inserts.

1861...SEA MONKEYS-Wide Awake! 7" EP. Brand New 4 songs 7" from these NYC goofballs on Stiff Pole Records.

3070...SERVOTRON-Join the Evolution B/W People Mover(live) 7". Are we not men... We are Devo. No we aren't. We are Servotron and we shall continue to release different versions of People Mover 'til the end of time.

1345...PINK LINCOLNS-Sumo Fumes II 7" EP. Ex-Lion Tamer & Tarzan #2 B/W Pretty in Pink. Great band/release

1974...TEAM DRESCH-Deattached B/W Venus Lady 7". Great 1997 release on Outpunk featuring a new lineup with Donna on guitar. 2 solid songs.

1439...V/A-Brouhaha 7" EP. Jawbreaker plays Caroline, plus Cringer, Nuisance & Monsula. Rerelease of classic EP. 1990.

1896...PARASITES, THE-V.M.Live 5/3/96. 2nd edition 7" EP. All new songs with this 2nd V.M.Live 7" for this band. 4 songs clocking in at 9:57. Live at Fireside Bowl, Chicago.

3204...MONSTER X-Attrition 7" EP. 8 song 7" EP from Syracuse str8-edge grind gods. This band is amazing, truly great with intelligent lyrics. Cover folds into big poster.

1691...HIS HERO IS GONE-The Dead of the Night in 8 Movements 7" EP. 8 song, crusty, angry and grinding politicore EP on Prank.

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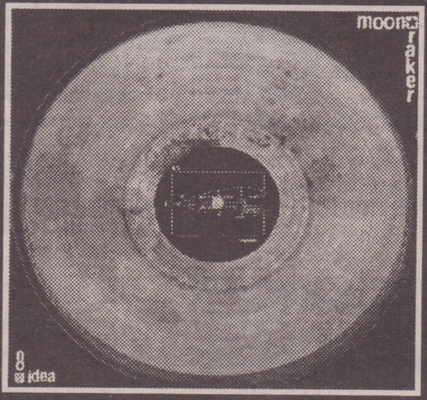

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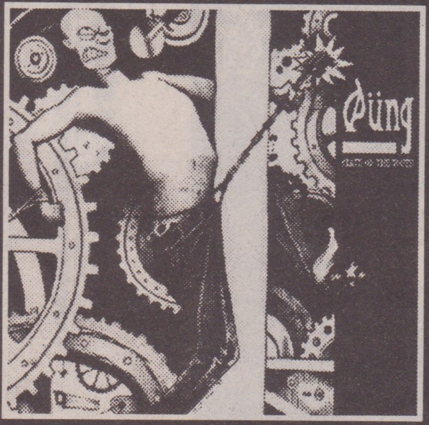

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Es Muerto

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A Passive Fist /
Goatlord co-release

Coming in March...

Black Merinos 7"
Retribution 7"
Damad "Centric" 7" *(split release with Clean Plate)*
V/A "Pissing on the Wheels of Progress" LP/CD *(w/Black Merinos, Retribution, Social Infestation,Cavity, Cultura Proletaria, Hot Water Music, One Way, Laceration, Inept, Palatka, The Cooters, Tank 18, Das Kriminal, Gnosis, Unsettled, Rentamerica, and Asshole Parade)*

New on Clean Plate...

Crunch "Bubba bubba bubba" LP $7
Agoraphobic Nosebleed 7" $3
Noothgrush / Gasp 7" $3

Passive Fist is selling off the distro. Any stores, distros, etc. interested in taking some stock off our hands get in touch for cheap wholesale prices.

We apologize to anyone who has waited an exceptionally long time to receive their order. Passive Fist is currently undergoing many changes and is heavily backed up on mail. We appreciate your patience. Nasty letters don't make you get your stuff faster, they just make us hate answering mail that much worse, further delaying your order. So there.

PASSIVE FIST

PO Box 9313 / Savannah, GA 31412 / USA

PassiveF@aol.com

Shredder Records is putting together some special deals on stuff that's piling up in our warehouse. It's kind of like a sale. (People love sales) This month's deal is a set of volumes 2, 3, 4 and 5 of the SHREDS CD series. Some of these have been returned from stores, and may have minor defects like slight marks or cracks in the jewel case, or may be a previous pressing with different mastering, or previous artwork on the disc itself, but they all play fine. We'll also include a Rational Inquirer sampler with 37 bands, including 5 tracks from Shredder bands, for the first 100 orders. The cost for the set is $15 PPD! Make the checks payable to Brett Matthews, PO Box 8345, Berkeley, CA 94707. The SHREDS CDs compile tracks from indie singles released in the '90s. Bands include The Fondled, Bubble Boys, Loose Change, Broken Toys, Detroit Cobras, Subincision, Grumpies, Discount, Krabs, Beltones, Oxymorons, Fiendz, Those Unknown, Headwound, Fuckboyz, Round Nine, Gob, McRackins, Stand GT, Connie Dungs, Strike, Dugans, Parasites, Dr. Bob's Nightmare, New Speedway Kings, Buglite, Padded Cell, The Phuzz and 47 others!

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NEW RELEASE ON SPRING 1998

BOYZ NEX DOOR - RADIO HONOLULU CD

1+2CD109 $11(ppd)

1+2 proudly presents the great Italian raw punk band Boyz Nex Door. After many great, collectable singles and compilation tracks on labels like Incognito, Rev Moon, Demolition Derby, Shredder, Ultra Under and others, 1+2 offers their real-gone-wild-ultra-primitive-cheap-stripped down-mutha f**kin-killer punk-n-rawl debut full length release. This three piece from Torino formed in '94 were first influenced by legends such as Angry Samoans, Ramones, and Devil Dogs, but quickly developed their own style with equal parts 50's rockabilly, 60's garage, rockin R&B and raw punk making them one of Italy's prized exports. You can listen to their powerful, high energy sound on these 14 tracks that don't let up for a minute! Very highly recommended!

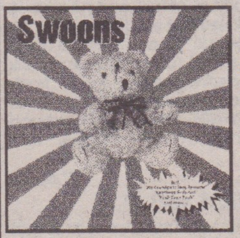
JACKIE & THE CEDRICS - GREAT 9 STOMPS SET CD

1+2CD088 $11(ppd)

You know these guys, right? If not, listen to the sounds that have made them one of the best known, highly sought after bands from Japan today. They take the best of American '50's surf and rockabilly and put their unique Tokyo touch to it. Praised the world over after several great singles on Estrus, Hillsdale, Norton and many others, now, you have a full CD for your full listening enjoyment. These 11 tracks were from their double 10" release (1995) of which were only 2000 released and went out of print immediately. As a bonus, you also get 2 early, rare recording which have been remixed as new versions. This is one of the best surf bands around today...very highly recommended!

SWOONS - JAPANESE KILLER DROPS CD

1+2CD114 $11 (ppd)



After 6 albums in the USA and Germany, here you find German popstars Swoonswho walk the border between pop and punk in the classic style. They eat, drink and smoke a steady diet of Blondie, Primitives, Ramones and Buzzcocks. Brit style punk meets 80's pop with a sexy brand of high energy. With songs that deal with everything but boredom, this is punk rock in the best tradition of female vocal groups.

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LP $7.60

GASOLINE "Let's Go Harley" 7"
Two instros and a vocal number from this ragin', smokin' lo-fi Japanese garage gang. These guys kick serious butt all over the place, stoking the fire with a bit of hot rockabilly influence.
7" $3.75

LOUDMOUTHS / SEX OFFENDERS split 7"
This record rocks, honestly. Kansas City's SEX OFFENDERS have a sleazy mid-core sound that reminds many of THE CIRCLE JERKS. They give us two originals, while San Francisco's LOUDMOUTHS, featuring dual female vocals, kick and scream with one original and one cover. You will lose uncountable punk points if you don't buy this record.
7" $4.00

LOST GOAT / TOWEL "Get Married" split 7"
Apparently San Francisco's legendary heavies LOST GOAT and the equally menacing TOWEL were hitched at Portland's coin operated Church of Elvis. A year and a half later the offspring of this evil union finally poked it's lil' head out. This thing is real heavy. The best LOST GOAT we've heard on vinyl, and TOWEL is just plain scary!
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TEMPLARS / LOWER CLASS BRATS split 7" picture disc
TEMPLARS do "Modern Day Ripper" and LOWER CLASS BRATS do "We Can't Be Beaten," both tough, no-nonsense street punk anthems on a full-color, limited edition picture disc.
7" picture disc $5.75

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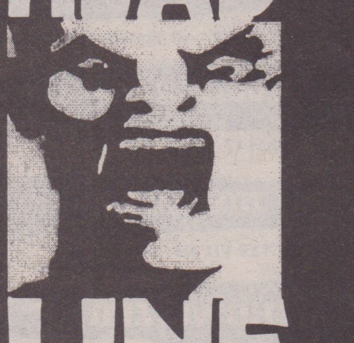

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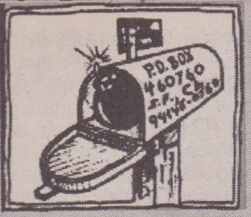


A MRR,

I am writing to you because I want everyone to be aware that one of your advertisers, Round Flat Records, has burned me for a lot of money.

I ordered a bunch of shirts from them back in November. I used the online ordering system cause I thought it was the easiest way to get it done. I wait approx. one month for the shirts and they never came. I figured that he never got the order and I have nothing to worry about. *Boy was I wrong.* Dead wrong.

I get the Visa bill in the mail and not only did I get charged for the original order, he charged me twice!!! One for $38.88 and one for $41.58. I decided to call Visa on this matter and they told me to get in touch with him and find out what the ship date was. OK. That's no problem. I call him and I leave a message on his answering machine to please call me.

I get home later that night and I get a message that Kirt from "Round Flat" called and to call him regarding the order. (It is a different # from the one on the credit card statement.) I call him the next day and he explains to me what probably happened. He told me that things get lost via UPS all the time. He also told me that he would credit me for the extra charge on the credit card. He went on to tell me that he would send out the package the next day and that I should get it soon. He told me that the credit would probably take effect with in the next week. I figure it was just a mix up. *Wrong again.*

Another month goes by and I get an email from "Round Flat" but it was a bulk email. I responded to the letter stating that I never got the package that he said that he would send out the next day (a month ago) and to please get back to me ASAP. He never responded to the message. I called the # he had left and there was either no answer or it was busy for hours. I called the # on the credit card statement and left a message and he never returned the call.

I finally get a hold of him about 3 weeks ago and asked him what was going on. He told me that he would have to pull my file and call me later or tomorrow. I said OK and hung up. *He never fuckin called back!!!!*

I thought I would give him 2 days to call back but nope. I tried calling him again but again either it was busy or there was no answer. And I called very often cause now I wanted my fuckin money back. Fuck the order.

Yesterday I wrote him another email stating that if I didn't hear from him in 2 days I'm gonna go to Visa with this problem.

A friend of mine in California told me that I should write to you because he advertises in your mag. I just wanted every one to be aware that this guy is a fuckin thief and that you should not use his stupid mail order, Round Flat Records.
Thanks,
James W Conaboy/ KYI

Dear James,

Thanks for the letter. Actually, Round Flat Records hasn't been doing ads for quite a while, but we'll keep an eye out in the future.

I encourage all MRR readers to let us know when they feel they're being burned by somebody that advertises in MRR, but only after you have made several attempts at getting them to respond to your problem. Too often, people come to us as a first resort instead of a last resort.
Thanks, Tim

B MRR & so on...

Fffuuuuck!!! Vamped!, being run by a disorganized moron, has lost its Little Purple Book, which was a nice, unusually organized, and centralized collection of the addresses of everyone who sent me a request for a copy of the 'zine. Apparently, the chaotic vortex that follows me wherever I go has sucked it into its entropic embrace, leaving me searching desperately through piles of old correspondence in an attempt to re-compile the addresses of everyone to whom I owe a copy. So, if you've sent me something in the past six or so months, and more importantly, if you sent me cash or stamps, you need to write me and give me your address. I promise I won't lose it until I've sent you a copy!

And, if you've never had the pleasure of reading *Vamped!*, send a couple of stamps and a scrap of paper with your address on it!
Justin Vamped/ PO Box 1623/ Greeley, CO 80632-1623

Maximum Rocknroll,

This is a quick letter to explain the mail problems we have encountered during January 1998. If anyone wrote to P.O. Box ita, Newcastle Upon Tyne, U.K to contact either *Punk Shocker* fanzine, the bands Ebola & Sawn Off, Tyneside anarchist group, Newcastle Anti-Fascist Action or Justice For Women; then you probably got your mail returned.

This is *not our fault*, the Post Office messed up big style and wrongly canceled the P.O. Box. This problem has now been rectified and from February 1998 onwards the P.O. Box will be back in action. This has caused a few problems but is now sorted out. Please write again and all individuals concerned will reply to all mail as soon as possible.
Thanks for your time and keep it punky kids,
Andy Shocker, editor of *Punk Shocker* fanzine/ P.O. Box ita/ Newcastle Upon Tyne/ NE99 ITA/ England

R. Baghdad,

I would respond to you personally, but I can't afford the luxury of logging on to the net... So, here is a reply to the "article" you wrote about AK Press in the March issue.

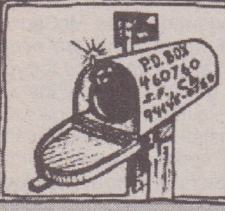
I have been an unpaid volunteer for AK for over a year. In that time, I have written to many young people who were so excited to get radical literature from us. Everything from *What is Anarchism* to *Animal Ingredients A-Z*. Previously, these kids had to depend on whatever selection their small, rural libraries had. Not much of a choice, say if you lived outside of Topeka, KS. In fact, I was a little taken back, to read how excited these kids were to know that something like AK Press existed. The reason why they knew about us: the Better Read Than Dead CD.

Positive things can come out of mall records stores you know. That's where I bought my first Crass tape. And my Subhumans tape. See, like these kids, I was intuned to the "popular culture." That's all I knew. But by my own choice, I sought out Crass and the Subhumans, not because they were political, but because they were just punk. The same reason I sought out the Misfits, the Sex Pistols, and Black Flag. But you see, by the nature of what Crass had to say and its relevance to me even after I stopped being an angry misfit, it stuck. It was part of what made me a believer in radical causes today.

All your efforts to paint AK in a negative light bring to mind a topic we all should discuss more. That is, certain myopic individuals creating smoke where there is no fire. Indeed, acting as an agent provocateur. Accusing a perfectly reputable and extremely helpful organization as immoral and untrustworthy. Like a modern-day Joe McCarthy, you point out enemies where there are none; whatever opportunistic rewards it brings for you are unknown to us. All helpful deeds by the accused are hidden away, to make you look like the bigger man/woman. Instead you dwell on the obvious. Forget that AK sponsors a free, educational book fair every year. Forget the tremendous support they give to women and men locked behind bars. Forget the fact they make available literature few are willing to carry. Just focus on money they received from a benefit CD encouraging people to read radical literature. That's really important, R. Baghdad. Remember, it's much more noble to work in a non-union, office job and be miserable than try to keep your independent, collective book distro in the black. As an actual member of the working class, contrary to who you may be, I know. Keep up the insightful, investigative journalism. And let us know when we can be of some service to you.
Kevin Lousy/ proud AK volunteer

Kevin Lousy,

Before I specifically respond to this letter, I want to pose a hypothetical question that will start to get to the root of the misunderstanding expressed here about my article. If you, Kevin Lousy, had the chance to "spread your message" to the proverbial working class through whatever means necessary, what the hell would you say? Would you enlighten them with the fact that their jobs are horrible? That they'll pine their lives away at work only to be ripped off at every step by their bosses and the government? That the police are corrupt and there is no justice in the criminal justice system? You would be laughed away for stating the blatantly obvious; except for the brainwashed middle and upper class, everyone knows how fucked life is. This is not to say that information is not suppressed in our society. Of course it is, and it is good to counteract that corporate dominance of dissemination. But it is not an end in itself. Everyone knows that money is god in our society, but the day-to-day strain of a shit job and the overwhelming power of the status quo results in people resigning themselves to a "this is the way the world works" attitude. Far more important than telling people what they already know is organizing using anarchist ideas, as an example. If people followed the example of AK Press, they'll just set up a more "worker-friendly" business. Is AK Press the next Body Shop, literally selling an idea while practicing something completely different? As the pamphlet Anti-Mass Methods of Organizing, something that AK carries, states "to destroy the system of oppression is not enough. We must create the organization of a free society." Talk is cheap. AK Press claims to want a liberated society, but then does business with the likes of Borders and books-a-million while there is a worker-sponsored boycott of them. What's more important - selling your Noam Chomsky CD at a shopping mall, or showing solidarity with an actual attempt at class organization? Aside from the counterproductive and hypocritical aspects of AK's corporate ties, it also misrepresents what class struggle is about. Trying to educate the masses with your politics is patronizing bullshit and only when you practice what you preach will anyone take AK seriously. While your letter goes on and on about all of AK's benevolent activities, it completely avoids the issue I presented in my original article. Everything you said about AK can be said about a lot of liberal companies. But we are talking about revolutionary organization, not how many feel-good anecdotes you can come up with. Allowing marketing and profit to guide a collective's decisions is nothing but playing their game. The perfect example of this is that when you first go to



AK's web page now, you see Chumbawamba plastered everywhere, thus allowing the mass media to dictate their content. This is not a true alternative, this is nothing more than a chance to capitalize on the marketing of punk rock anarchy.
R. Baghdad

E

R. Baghdad, Tim Y., and MRRers,

In regards to your piece on AK Press, I get it but I don't buy it. Not from Maximum Rocknroll. Don't get me wrong, I am a MRR supporter. I throw a few hundred bucks a year your way hoping to make back that much selling records (it never happens).

I've never agreed with any of the criticism of John Crawford, Tesco camp nor the idiot ravings of L. Livermore. But MRR has no room to stand on when it criticizes AK for dealing with Epitaph. Why? Because MRR deals with Tower. I am not speaking of Tower as a chain that commodifies everything. Sure they do that, what chain doesn't? I am talking about Tower as an employer.

Until a year ago Tower magazine warehouse was one of two main employment centers for Sacto punk. Not so much because the pay was good (it sucked) or the working conditions great (tolerable) but because there was some camaraderie among workers. Still, you work there for five years and your wage tops off at $7 an hour if you're lucky.

Meanwhile the corporate fucks rake in 6 and 7 figures in the front office. Owner Russ Solomon brags to the local press that he has people with masters degrees working for him for just a bit above minimum wage. Worker's bags are searched when they leave their work site. The company spies on employees and employs snitches. And now after pretty much forcing the punks out of the warehouses by desk jobbing their old boss and bringing in a tyrant, they hire crankheaded temps. In fact most of the warehousing is done by temps, in an attempt to keep wages down and and eliminate benefits. Meanwhile in the stores, employees are being asked to pay more medical, the one trade off for low wages. The company decided that central ordering is is the wave of the future so computerized ordering systems are in and and employee judgment is out.

Tower, which might have been a cool place 20 years ago, is nothing but another corporate chain. Well, that and the only corporate chain that sells MRR. I've asked Tim about this and he says that when MRR was a tadpole Tower helped it out by distributing it, never balking about content, always paying on time. And I am sure they don't balk at content now nor do they pay late. But they are, in fact, a corporate shit hole, worse than Epitaph. Sure Epitaph puts out crap and mass markets punk. So does Tower. Sure AK Press "uses the system to promulgate the revolution" (speak English, kid), so does MRR. I understand being loyal to those who helped you out but lay off this punk purity crap. MRR has been whoring with Tower a hell of a lot longer than than AK with Epitaph and there is no explaining away that. You folks might think the folks at Tower are cool but you've never had to work for them, have you? While I admire MRR's longevity, dedication, and good works, I am disgusted at its hypocrisy. Until you folks ditch Tower don't smear other with the shit you sit in, too.

Scott S./ Sacramento

F

Dear MRR,

The largest CD manufacturing plant in the UK, situated in Blackburn, Lancashire, is run by PolyGram and shares the same site and buildings as its parent company, Philips. Apart from carrying some of the biggest selling names in pop music (including the nauseating re-recording of Elton John's "Candle in the Wind"), its classical output accounts for 40 per cent of the world market, and is positioning itself in the lucrative global market of video, computer software, computer games and educational aids.

Like all the other multinational corporations PolyGram, in its efforts to reduce production costs and maximize profits, has started to 'outsource' some of its departments. Its packaging department remains on-site, with its work constantly monitored and supervised by Polygram managerial staff but is officially a separate company known as M&S Packaging. PolyGram, however, is actually the sole customer of M&S Packaging!

To understand why this apparently needless operation takes place we need only look at the employees' work conditions. PolyGram employees work for 12 hours a day for four days with six days off, have full-time contracts and are paid a minimum of £6 an hour, with sick pay and paid vacation time, there's a pension scheme and trade union recognition. For the workers of M&S the conditions are rather different. There are no full-time contracts, they have to work 12 hour days for four days with four days off, followed by four days of night work for wages of £3.70 an hour. There is no sick pay, no paid vacation time, and no pension. Unfortunately this is not the worst that it gets.

Many extra staff are supplied by an agency on a 'when needed' basis—made up mostly of Asian women (forced into jobs by the Immigration Department in order to prove that they can support their spouses) or formerly unemployed people (forced to work there by the Social Security Department's new welfare regulations). They are paid a mere £3 an hour. They can be called upon to come into work with as little as an hour's notice and it isn't uncommon for them to be sent home after just a few hours even though promised a full day's work. During the day the owners of the agency bring their dogs with them and allow them to roam around the plant—when they take a shit the workers are ordered to clear it up.

The whole working environment, in fact, is extremely oppressive. Managers are abusive—bullying and humiliating workers by sending them home for petty reasons, delaying tea or lunch breaks, constantly monitored by the ubiquitous cctv cameras, not being allowed to go to the toilet without permission, etc, etc. Often workers find discrepancies in their already meagre wages, that's if they get their money on time. One worker, Nigel Cook, reported that his wages for one month should have been £691 but he received only £184. He had to wait another three weeks before he received the money that was due. Imagine trying to feed yourself and a child on £184 for seven weeks! Other workers had similar problems, ranging from between £70 to £640 short. Asking for the money resulted in abuse and intimidation from a drunken boss. A man who left the company and was (amazingly) overpaid by £120 found that the bosses got it back by deducting it from the wages of his girlfriend who was still employed there.

Nigel Cook tried to do something about this situation by organising a union and publicising the awful working conditions. He was swiftly sacked, following pressure from the management at PolyGram—including a letter sent to M&S instructing them that he 'not be allowed on PolyGram premises.' Although PolyGram itself claims that it 'has no ownership or direction of M&S Packaging' the administrator of M&S stated in an industrial tribunal hearing that 'the mere presence of Mr Cook on the site is likely to antagonise PolyGram' and that 'if Mr Cook...is reinstated, the effects...will be catastrophic.' The Reinstate Nigel Cook Campaign has now been started in order to highlight the appalling working conditions which go hand in hand with the increasing use of casual labour.

I often hear people ask why MRR has this policy of having nothing to do with major label releases. Apart from the fact that the vast majority of major label releases are crap, fodder for the mindless masses—the above story shows a very good reason why all MRR readers should be boycotting major label product and supporting independent and communally-run enterprises.

The Reinstate Nigel Cool Campaign can be contacted at PO Box 14, Accrington, Lancashire BB5 1GG, UK (Tel: +44 1254 679605).

Paul Crittenden, The Dirty Water Club/ c/o 17a Clerkenwell Road/ London/ EC1M 5RD/ UK

G

Dear Tim & Jen,

OK, so I see all these people that are looking for the "perfect publication," one they can relate to on all levels, it seems as if some folks want MRR to remain an international magazine, but don't want to see the ads, or don't want to read about certain bands, these people are not in touch with the factual realities of the environment that we live in and to expect "Perfection" is just such an unrealistic dream. I started reading MRR again about six months ago and for sure, there are things I don't like that much within its structure, some of the columns are basically record review sections and others are just plain unexciting and tedious to me, but someone somewhere does like it and for me to like something 100% is pretty ridiculous... Everyone's favourite LP has one song that isn't the greatest huh? Well maybe. So I look at the good points, intelligent columns and letters, informative and varied reviews section, some good interviews, zines reviews (my own personal highlight and point of interest) and I weigh those against the bad points... Dumb letters, boring scene reports, bad interviews and tedious columns. For my two pounds I think I get enough satisfaction and what I don't like is par for the course, I don't have to read it. I find other, smaller zines more satisfying on a totally personal level, I can't get enough intelligently written personal zines and some of the newer "big" zines cover more of the bands that I'm into, but overall, on an international level I don't think MRR can be bettered. MRR will never be as great as it once was for me, but I'm getting older and inspiration comes in different forms and at thirty years of age to expect inspiration from a magazine is maybe a little pathetic. But I enjoy MRR still and if some kid somewhere gets half the excitement and inspiration that I once found within it's grainy pages then it's all worthwhile. So to end I'd just like to say that, OK I have criticisms and dislikes about MRR, but the good outweighs the bad and with so many alternatives and options regarding zines these days, I still find enough material contained within each issue to warrant the purchase and what I don't find here I seek elsewhere. You 've retained an old admirer and reader, not worth a great deal but I hate to see criticism given without solutions offered. Still reading!

David Stuart/ Cambridge/ England/ ds@coolsvllle.demon.co.uk

h

Dear MRR,

I wanted to say that I was little disappointed that nobody wrote a response to the letter about gun control in issue 178. As I am a shitworker, I include myself in my disappointment. I do how-

ever welcome the opportunity to discuss this topic, as this is not the first time we have seen this opinion advanced. To sum up my take of the argument, there are lots of people in the punk (and hippie, by the way) community who are very pro gun. Some of us who are a little cynical might say these folks got pushed around a little in grade school, and are now caught up in a post adolescent cycle of trying to prove to everyone that they really *are* tough, but their take on it is that we need to be armed to keep the government from taking over and making us all wage slaves (hey, wait a minute...). This argument is remarkably similar to the "if guns are outlawed, only outlaws will have guns" theory used by the NRA types.

The first point in last month's letter was that we have enacted some gun control laws here in the US, and crime has not been affected; obviously gun control cannot slow crime. This is an odd way to illustrate this position, because it ignores the much more obvious comparison between the US and Europe. In much of Europe and England, there is strict gun control. As everyone knows, those countries have drastically lower murder rates than the US. I don't really see how we could take this data any other way; less guns, less murder. Another more important point here, in regards to the "gotta keep the government at bay" theory, is that countries like Germany, France and England have a much higher rate of citizen involvement and protest. In France the country is routinely shut down completely by various strikes, usually much supported by the general (unarmed) population, and the fact is the police and government seem very reluctant to take any action at all. What do you think would happen in America if all the truck drivers parked their trucks on the freeways in protest? Obviously, the fact that we are armed to the teeth doesn't seem to deter our government from cracking down whenever and however they want. I would argue that it makes their response worse.

In England, an unarmed population also allows for unarmed policemen. In my opinion, this leads to a lot less abuse by the police. I have had discussions with English people describing to me how the police turned up to shut down a party, and found they "had to let it continue" because there were "too many people to shut it down." Can you imagine that in the US? No, because it would never happen here. Okay, the point is, we got all the guns, yet our country rarely stands up on any issue, and we have a more oppressive police force than most Western countries.

This brings me to my most important point. Is it possible for the US population to fight with arms against the government and win? My answer is obviously not. Even if we could somehow organize to form one cohesive group (how?) *they would easily over power us. We cannot win.* Beyond that, what if we did win? What would happen then? My guess would be slaughter of all minorities. Starting a race war would be the easiest thing in the world, it definitely would happen. Personally, I have a lot more faith at this point in time in the American government than the masses of the American people. Warlords. Militia groups, regional dominance. Fucking nightmare.

I don't really think that it is possible to disarm the US, but in theory, it is certainly a good idea. Disarming the population would allow for disarming the police, a scaling back of the level of engagement. I believe that it is precisely because we are so armed that we are so willing to accept the police dealing with problems with such a horrifyingly heavy hand. As for the government taking over, I know sitting around drunk with your friends it's easy to talk about how we'd kick ass; no chance. Since it is the *only* chance we have, I suggest we work on educating ourselves and the public and making sure that the government doesn't get to the point of taking over. Whether with arms or not, the government really does derive its power from the people. Our letter writer made several references to the Nazis, but seems to know little of their history. The Nazis came to power legally, and had the support of the vast majority of the German population, that's how they did it, not by overpowering everyone with weaponry. I know it's not nearly as cool, and hard to feel badass to talk of social change through non-armed means (not necessarily nonviolent) but I personally resent people being too lazy to try and make things better by work, rather than simply stockpiling weapons, pretending that somehow that will protect you. I want no part of your fucking war, and it's not fair for you to push us all in that direction because you and that guy from Profane Existence (oh wait, he works here now doesn't he?) wanna play war hero. No thanks. I'm not saying there aren't some good arguments for being armed, although I rarely hear them brought up by arms advocates, what I am saying is overall, I think that is definitely the wrong answer. Neither am I saying we should work through the system, or that somehow our capitalist "democracy" can be tweaked to provide the answer, I wholeheartedly endorse an abandonment of the entire system, but in the end, I have no faith that an armed struggle can achieve these goals, or even be remotely counted on to succeed.

Okay, to sum up, armed struggle; hopeless. When your strategy is hopeless, get another strategy. Sorry to keep suggesting that you are all just playing dress up, but you gun folks sure seem to take a lot of photos of yourselves posing with your toys...

Gardner, Shitworker, Good Luck Magnet

MRR,

In the directory of North American Infoshops in the January issue you have listed the Last Elm Cafe in Burlington, Vermont. Sadly, the Last Elm shut its doors in June of 1997. We were evicted by our scumlord, who thought he could make more money off the space. He let another cafe move in that used the Elm's exact mission statement in order to get zoning approval from the city. Except that it is run for profit, and talks about building community in a depressed area to increase that profit. As far as I can tell it hasn't had a single customer in two months, whereas at least the Elm had occasional shows and events and a loyal base of supporters. The landlord also kicked out the Americorps office next door in favor of a video store.

There wasn't much of a fight to save the Elm. Over the course of several meetings most people realized they didn't want to fight for a space that wasn't ideal for an infoshop or multi- purpose space, had an extremely erratic landlord, and had sewage and toxic chemicals all over the basement that were making people sick. And the usual amount of apathy played a big role. Briefly we looked for another space but the project died out.

Meanwhile, word is that a new infoshop opened up in Montpelier a few weeks ago. Don't know the name, haven't been down there, but if anyone is passing through, Montpelier is a small town and it shouldn't be hard to find. And 242 Main St., the local DIY show space, is run more collectively than it used to be. Food Not Bombs has its meetings there, and the other users of the Last Elm have found other suitable spots to meet in.

By the way, didn't the Wooden Shoe Bookstore burn down months ago, and what ever happened to The Conspiracy of Equals in Austin, Texas? Heard in the summer that they shut down but then opened up again around the corner. Any confirmation of this?

Jon Bauer/ Burlington ,VT

Dear Brian,

In your essay in MRR (#178) concerning dual power, you define dual power as"...the revolutionary process whereby the future society is constructed within the confines of the dominant establishment..." When the Branch Dividians, the IWW, or the Black Panthers tried this approach, they were mass murdered by the government. Hundreds, if not thousands, of Black Panthers remain in jail 25 years down the road for managing their own breakfast and lunch feeding programs for young school children—later emulated by the state—and day care centers. When one creates a successful alternative system of kith based on friendship, G-men will initially seek to marginalize and/or coopt the effort. G-men routinely spy on such alternative power arrangements and, in time, create files on those who participate.

When marginalization, cooption and being spied on by agent provocateurs isn't successful, the G-men simply falsely imprison or assassinate those who won't play ball. All observers, critics, resistors and revolutionaries are potential targets of the secret thought police in any land. Here in Holland it is much the same and worse in some ways.

Does this mean that observers, critics, resisters and revolutionaries should stop—and become well-behaved bourgeois burghers? No. It means that observers, critics, resisters and revolutionaries need to know about COINTELPRO and how the governments of all lands operate to detract from their efforts. We all need to know the odds and dangers we face.

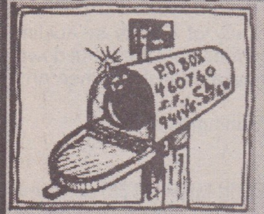
You considered the role of work in your essay. In the same economics issue of MRR (#178), Jason Useless Toon, Tim Yohannon, and Eric Schulte all noted that Americans are working longer hours for less real income (after inflation). You call for us to "reassess work." This badly needs to be done.

In the 1950s and 1960s America's best intellectuals considered alienation (in all its ramifications) to be the biggest problem faced by man. In the intervening 30 or 40 years, folks have become so alienated they no longer realize alienation is a problem. At its most basic level alienation is a person who is so full of stress from overwork that he or she cannot feel, perceive or enjoy their environment.

Whenever one goes to a used bookstore there is David Reisman's *The Lonely Crowd.* In fact, this seminal work in sociology continues to be available in college and university bookstores because it's still what's happening. In his book, David Reisman incorrectly predicted greatly increased leisure time. The trends were all in place. Scarcity was no longer the issue in a world of abundance.

How and why did the scarcity scare return to the scene with such a vengeance? Here again Eric, Tim, and Jason know the score. Rather than celebrate the end of scarcity with increased leisure time, our income and wealth have been transferred from poor to rich for the last 25-30 years.

While the wealthy always enjoy leisure time, your average working person has less leisure time then did her or his mother or father. If scarcity is a myth, then our lives have been engineered by those who wish to see our noses on the grindstone, rather than leisurely meeting with kith and kin to plan and manage our own affairs—



much like the rich do. To get off our knees we need to get our noses off the grindstone. Calvinists and others dedicated to work will object—and demand to know why? Well, if we allow our noses to remain on the grindstone we will become like Sly (of Sly & the Family Stone) and wind up with no nose at all. Without a nose we will never know which way the wind blows. All the best, Mike Hogan/ *Amsterdam Chronicle*/ Kanaalstraat 66-huis/ 1054 XK Amsterdam/ The Netherlands

Dear Kelli Williams and MRR,

We are not fucking hippies! We are not only defending our zine but our politics and the way we choose to live our lives, as well. I don't know why you consider our zine subvert mainstream parenting [hippyish], it is not. We were enraged by your review, even though it was a "good" review. Our zine is an outlet of our lives and how we actually live them and how we choose to raise the next generation of human kind. It's a dirty job but someone's gotta do it. We don't believe in obedience to an elder, to government, to religion; that training, which is mainstream, prepares only for a society ripe for fascism, Nazism, and mindless consumerism. We'd rather be part of a culture of resistance, than a reactionary youthful rebellion who are ageist and call issues related to women's choices and child rearing hippie-ish. We are DIY, we are autonomous, we are punk rock and our kids are the future.

We believe in herbal remedies because we do not trust Western medicine. It is part of a patriarchal plot to take our knowledge of our bodies and our minds and "hand" over the ability to heal to rich people who can afford to purchase back that information. We would rather learn and share information and heal ourselves than buy watered down, ineffectual "medicine." Does that make us hippies?

Breast feeding is the embodiment of DIY ethics. Women's bodies are made to produce exactly what a baby needs to survive. Breast feeding is not the cultural norm. Instead, women ignore their bodies and purchase inferior "formula" from rich people. Women are kept poor and impoverished by major corporations and the medical community ramming bottle-feeding down your throat. If you have any interest in class issues read *The Politics of Breast Feeding*, and see the impact the unnatural act of bottle-feeding has on women throughout the world. Does that make us hippies?

Body image is important for people, not just children. It is a relative issue for everyone as we all need a positive self image to create a positive environment for ourselves.To quote from our zine, "Learn this and accept yourself for who you are, that is the greatest beauty tip of all." We raise our kids to believe in their self; their thoughts, feelings and fears are accepted. We do not taboo sexual topics or make the body anything other than it is. We do not teach our children to defer to a higher power. Our children are loved for who they are, not who we want them to be. They are free. That is not mainstream. Mainstream is fear of sex, fear of the body (yours and others), fear of parents, fear of God, fear of government, fear of life. Our kids are not afraid, does that make us hippies?

I don't understand where you found any information on women's work as homemakers. As it's true that I am a stay at home mom and China is mostly a stay at home mom, we are hardly homemakers. I've seen 18 year old punk boys with cleaner houses than us (especially China's). We do not, I repeat DO NOT, clean and organize our houses all day, or exchange recipes with other house wives down the street. We do however raise our own children. Who else would? Would they be better off in day care? We are both active in our community, in fact China is surrogate mom to all the 9-13 year old future punks and wonderful kids in our community. We both write this zine and have other projects. We are artists in our own right. And are busy living the life of resistance to the oppressive society that we abhor. Does that make us hippies?

Yes, we make up our own fairy tales and discuss the sexist, ageist, materialistic, racist, humorless, big brother propaganda that is also known as mainstream fairy tales. Cinderella preaches materialism and deference to men. Snow White is child pornography as she is only seven years old. It also teaches that looks are all that is important, and that little girls must lay there quietly and wait for some dumb prince to come and save you. We let our daughters scream. Making toys and creating anything yourself is totally punk, where's your do-it-yourself-not-have-it-sold-to-you spirit. Don't let the rich get richer off you. We don't, does that make us hippies?

What else could it be? China's a welfare mom and I live "in sin" with my daughter's daddy. That's neither here nor there. But we all live together which is not mainstream. Maybe it's hippie-ish. But that would make all punk houses hippie dens. I like to hike, in the woods even. China doesn't wear a bra, and I like to walk around bare footed. And neither of us shave. But she wears lingerie as clothes and I do have boots. We both dye our hair, but does that really make one punk? Between us we've hitch hiked, squatted, traveled all over, went to protests, demonstrations, clinic defenses, booked punk shows, written punk zines for a total of 10 years, got tattoos and piercings (before it was even cool), played bass in a band, toured with three different bands, and had two kids while we did it all.

This spring we will have our own garden, and eat the fruits of our labor. We will have shows in our back yard, to enrich the people of our community, many of which have never been exposed to anything other than radio music. There are only bar shows at this point, in Baltimore. We will continue writing our zine. And above all we will continue writing our zine. And above all we will continue living in the spirit of life, freedom, anarchy, and punk rock. Liberation for all, and good luck trying to survive the hell of modern existence. Peace (oops, that's a little hippie-ish),

Faith, China, and our lovely daughters Clover Voltairine and Malila Nadir

PS We just wanted to let you know we laughed a lot while writing this letter, thinking about hippies and what it means to be punk. We just wanted to set the record straight—no harm intended. How funny to finally write one of these letters to MRR. A rose is a rose by any other name would smell as sweet... as long as you don't call us hippies. Even if we don't have impeccable hygiene.

China & Faith / *Future Generation/Afterbirth* zine/ PO Box 465/ Fairfield, PA 17320

Dear Future Generation *folks,*

It's nice to know that somebody out there actually reads my reviews, yet I'm somewhat surprised that my review "enraged" you so much that you feel you have to prove your "punkness" with a letter outlining your Punk credibility.

If you would put down your rhetoric and step off your soapbox, you would note that my review mentioned a "slight hippie-ishness" which refers to the tone some of your writers used in the articles (eg. "Love my colors, love my oceans and rivers..." etc.), not the content of the zine. I don't feel the need to prove to you people that I believe in a lot of the stuff you wrote about including herbal remedies, breast feeding, midwifery, etc. because, for me, to write a review is to comment on the quality of a work, not to a situation is align oneself politically.

Hell yeah I think what you folks do and stand for is Punk as Hell and absolutely subverts mainstream parenting (although you seem to take offense to this statement, as well— if you're not the ones subverting mainstream parenting than who the hell is?). Just because I think parts of your zine have some hippie-esque qualities doesn't mean you or your publication aren't Punk. Being a punk and being a hippie aren't necessarily as mutually exclusive as the punk elite may profess. In my opinion, the boundaries between "punk" and "hippie" are becoming less obvious as more punks borrow from original hippie ideology (before the Grateful Dead went gray) like communalism, vegetarianism, self sufficiency, etc.

In any case, I don't think what label you cling to should dictate your lifestyle. I said "hippie," you say "punk." As long as you keep true to what you believe in, what the fuck does it matter? Your soul sister in peace,

Kelli Williams

Dearest MRR,

I'm corresponding in order to clear the good name of my place of residence which was viciously maligned in Jonathan Floyd's review of Boris The Sprinkler's excellent new single, "Little Yellow Box". While Mr. Floyd's review of the record's musical content was misguided and lame, that is not a main point of contention in this missive. Poor taste in music seems to afflict about 99% of mankind, so the odds were against Mr. Floyd being properly blown away by the awesome record from the start.

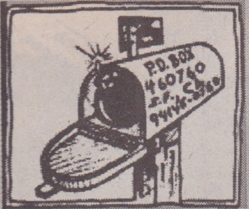
No, dear friends, I write to restate firmly for those who may have been temporarily blinded by Mr. Floyd unconscionable lies that *Green Bay is the coolest punk rock town on the planet.* In his "review," Mr. Floyd stated that "the entire state of Wisconsin is just a suburb of Chicago." Mr. Floyd's mother has stated that Mr. Floyd was conceived when one of her tricks shot his wad up her ass, thereby causing Baby Jonathan to be shit into existence nine months later. Because of this, I don't hold Mr. Floyd personally responsible for his actions.

Now although the greatness of Titletown is a point of local pride (and common knowledge), we've chosen to keep this fact quiet lest this small community be suddenly bombarded with pierced legions of punk rock scum arriving on Greyhounds and wanting to start bands influenced by 1. Screeching Weasel 2. Rancid 3. NoFX 4. Op Ivy or 5. Screeching Weasel (listed twice because these people have such short attention spans that they've probably forgotten Number One already).

Now those of you who've moved to San Francisco in the last five years are probably at this point stating to yourself in words of two syllables or less how gosh darn wrong this fellow is and how the "Bay Area" has all the clubs, all the record stores, all the bands and all the PuNXXx. Unfortunately, by virtue of your actually reading this while living in S.F., your opinion is disqualified.

Green Bay has the Best Record Store (new records) in the U.S.-of-A., i.e. The Exclusive Company. This store is managed by the Best Promoter/Bouncer/Professional Wrestler in this country, Mr. Timebomb Tom Smith. The club where bands play is called the Concert Cafe and in the last three or so years has hosted the cream

Letters



of the crop of international punk rock bands. Examples: Registrators, Teengenerate, Guitar Wolf, Pleasure Fuckers, Nashville Pussy, Loudmouths, Cosmic Psychos, Phantom Surfers, Chixdiggit, Spaceshits, Sonic Dolls, Candy Snatchers, Humpers, Sloppy Seconds, and Nostril. Not to mention the fact that the Rip-Offs played their last show ever here, thus showing their true wisdom in knowing that no place could *ever* top Green Bay, so they might as well break up. I sure hope the Infections make it this year! (evil, maniacal laughter follows) Also, 99% of the shows are all ages. But you need a place to drink, right? Look no further than 20 feet to the left of the Concert Cafe and you'll find the Speakeasy, which is currently in possession of the Best Punk Rock Jukebox In The World. Ask anyone who's been there since this fall. I shouldn't even *have* to mention the *live shark* they have in a tank behind the bar, but I will anyway.

I hope I've piqued your curiosity, but don't take this as an invitation, because anyone not from Wisconsin probably isn't interested in shoveling snow for half the year in exchange for being part of the *coolest punk rock town in the world. That* is why we in Green Bay shall remain untainted by stupid "scene" politics—because assholes and uptight p.c. douche bags don't like the cold. But that's just fine cuz we just wanna rock n' roll.

So in conclusion, ask yourselves how a town of less than 100,000 people can be home to the Super Bowl Champions *and* have all this home-cooked punk rock goodness in our musical oven. Pretty amazing, huh? Oh yeah, hey Mr. Floyd? Don't show your face around here, because a lynching is not out of the question by some of the more radical elements in town. I bet you even think I'm kidding! If you've ever been pelted with frozen snowballs in a -30 degree wind chill, you'd think twice before slandering our good name again!

In conclusion, I think the magazine as a whole seems to be somewhat revitalized by the presence of Jen Angel, and frankly Mr. Shankly, I'm glad to see it. Keep up the good work everybody, because it would *really* be a long winter if we didn't have petty controversy to keep us warm and pissed-off (or is that hot-and-bothered?). Love,
Ryan Poortenga/ 1041 Dousman Street/ Green Bay, WI 54303/ fbdpos@yahoo.com

Dear MRR,

This is Rob Low from the Epileptix writing to you from Wayne County Jail in downtown Detroit. Sorry this letter isn't typed but like I said I'm sitting in one of the most shitty jails in Detroit and access to a typewriter is out of the question seeing as how I am writing with an inch and a half long pencil so I don't stab myself to death. This sucks. Right before I got arrested the Epileptix were going to get back together and practice for the first time in forever. And lo and behold I get picked up on warrants ranging from '94 'til now and I am going to be bouncing from jail to jail for the next six months. Sorry to all the people who are waiting for their records, they're all at my house and there is nothing I can do 'til I am out of jail. Goddamn I miss 5 Star Whisky. Alcohol withdrawals are the worst, and puking sober is no fun. Well Baywatch is on and I gotta go. You'll probably be hearing a lot from us in the slightly near future. Enjoy your freedom + fuck off.
Rob Low

Dear MRR,

I just wanted to let you know what a great zine MRR is and that I've been a long time fan. I'm writing in regard to the all-female (?) band from Atlanta, Man's Ruin. I thought their 7" was awful, but have come to find out they've released a CD. (I guess it helps when your husband owns the record label your band is on.) This CD is heavily influenced by white-power lyrics and is extremely personally offensive to me. I don't think MRR should have anything to do with this band or its out-dated politics. Keep up the great job!
Sincerely,
Gina K./ San Francisco, CA

Readers,

We received two other letters this month about Man's Ruin, saying the same thing. None of the writers quoted the band except for saying that they thank Skrewdriver on their CD and cover one of their songs. We want people to write in with stuff like this, but please quote directly from the lyrics/ band, so it doesn't come across as a maybe-baseless accusation. Jeff M.

Tim -

I respect your attempts at being positive... BUT Dan's condescending tone was as irritating as it was predictable. His "big words" didn't give him the creditability he wanted— nothing will. The problem was not the language; it is the source. Maybe if "everyone" in the scene hadn't watched him jump from one bandwagon to another his message would carry some weight. Unfortunately, whatever good that could have been shared with others from his various interests was masked behind an arrogance designed to hide the insecurity and insincerity behind the sermons. What's next, Promise Keepers?? Dan—YOU get a spine, jerk. Fight me -
Heidi (aka slut)

PS Exactly what love for human beings do you express outside of your boys club?

MRR,

The interview with Martin Lee by Dave Emory was excellent. *The Beast Reawakens* is great and packed full of information about a nasty corner of world history. Martin Lee's interview provided information that was not included in the book making it welcomed reading material. Keep the quality interviews coming.
Nathan Cornelius

Dear MRR,

In his column of issue #176, Rick Owens tells the tale of how he had apparently misplaced John Steinbeck upon a pedestal after having heard a spirited lecture which included the recounting of Steinbeck's supposed defiance of Joseph McCarthy during the HUAC hearings of the 1950's. Owens first relates his respect for the professor who delivered the lecture, an activist in the 1960's who, among other things, had been a member of SNCC and was violently injured by police at the Democratic National Convention in 1968 Chicago. Owens then gives us the professor's account of Steinbeck's coolly and bravely asserting before HUAC that yes, he was indeed a communist. Owens describes his newly acquired highest regard for Steinbeck, for the integrity of his character, then details how the road to knowledge took a turn for the worse.

As it happens, a disappointed Owens later uncovered evidence which not only refuted that Steinbeck ever defied McCarthy, but that he had never even appeared before McCarthy, and that he had also lent his support to his long-time close and dear friend Elia Kazan who did appear before McCarthy "and actually named names!" In Steinbeck's defense, Owens then imparts that the biography from which he'd gleaned this damaging information regarding Steinbeck's character also gave positive testimony to Steinbeck's gallant support of Arthur Miller who himself had been called before HUAC and was otherwise largely abandoned. Another book Owens had picked up, *A Life In Letters*, corroborated the Arthur Miller story, but also had nothing of Steinbeck ever appearing before HUAC himself, and apparently nothing regarding the story involving Kazan.

Based upon what he found and didn't find in these books, Owens decided to tear Steinbeck "down from the pedestal" upon which he'd glowingly placed him before, and resolved that the "pedestal thing has got to go." Owens' assessment of the lecturing professor became bruised as well... badly, it seems: "Perhaps [the professor's] academic credibility just isn't a concern. Perhaps he's just into the practice of blind-siding his students. Who knows? Who cares?"

Who knows? Maybe the professor himself... you could ask him? And who cares? Maybe anyone concerned about academic accountability on campus. But aside from that, what is it that automatically makes the professor mistaken, or whatever, and makes the (unnamed) biography correct? Why cannot the biography be wrong and the professor be right on the mark? I agree with Owens that he ought not so easily sanctify people as he did Steinbeck (and as he did the professor, to a lesser degree); and I believe he ought not so easily damn them as well. Owens did find some room for good in the heart of Steinbeck, which is nice, but he seems now to view the professor as either a fool or an asshole, without any real consideration that he might only have made an error, or that he might even have been right! Given that book publishers are often concerned about libelous writings and have been known to see that books have been thusly edited, I think it likely the biography has a bit more credibility than the lecturing professor who, while quite possibly concerned about getting his facts straight, may not have had them so readily available. Things have a way of becoming confused in one's head: Maybe Arthur Miller was the one who defiantly asserted, "yeah, I'm a communist", and John Steinbeck was Miller's lone support. (Or maybe the true story is something altogether different. Maybe Jerry Seinfeld stood behind Roger Miller... it's a joke!) Either way, I believe the professor should be given a break... the benefit of a doubt.

I do not intend this as an attack on Owens; he, too, is only human. Besides, I've done the same thing myself, set people up on a pedestal just to bring them back down again, and vice versa. Maybe this is a sort of "normal neurosis", opinion as bi-polar disorder. Anyway, we'd do well to work to keep it in check. Love, your pal,
Randy Underdog/ P.O. Box 63458/ Saint Louis, MO 63163

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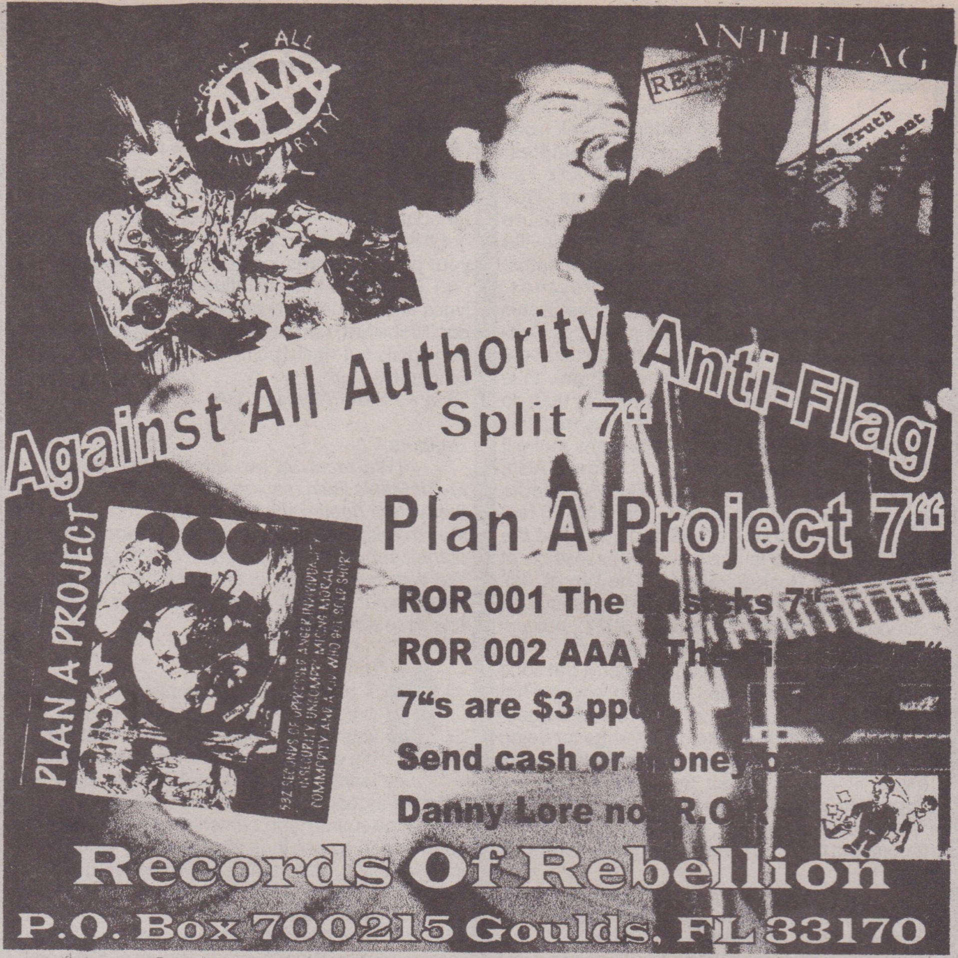

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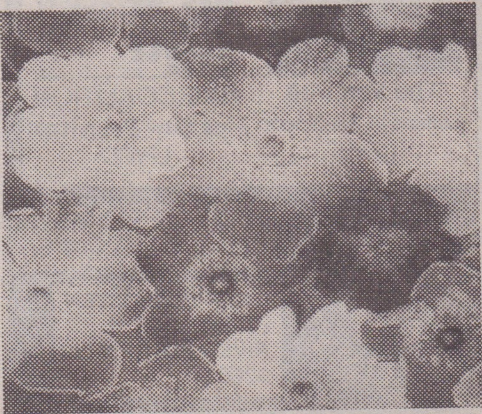

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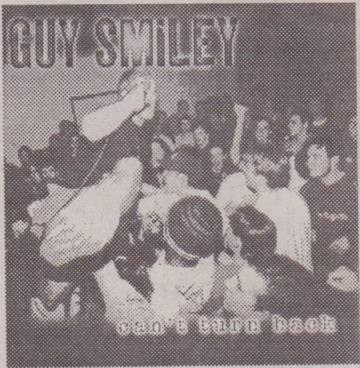

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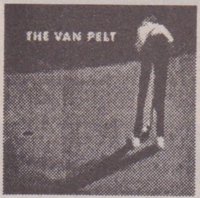

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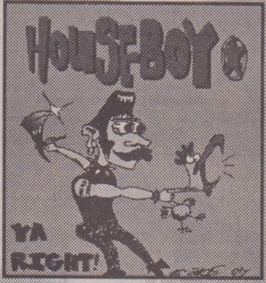

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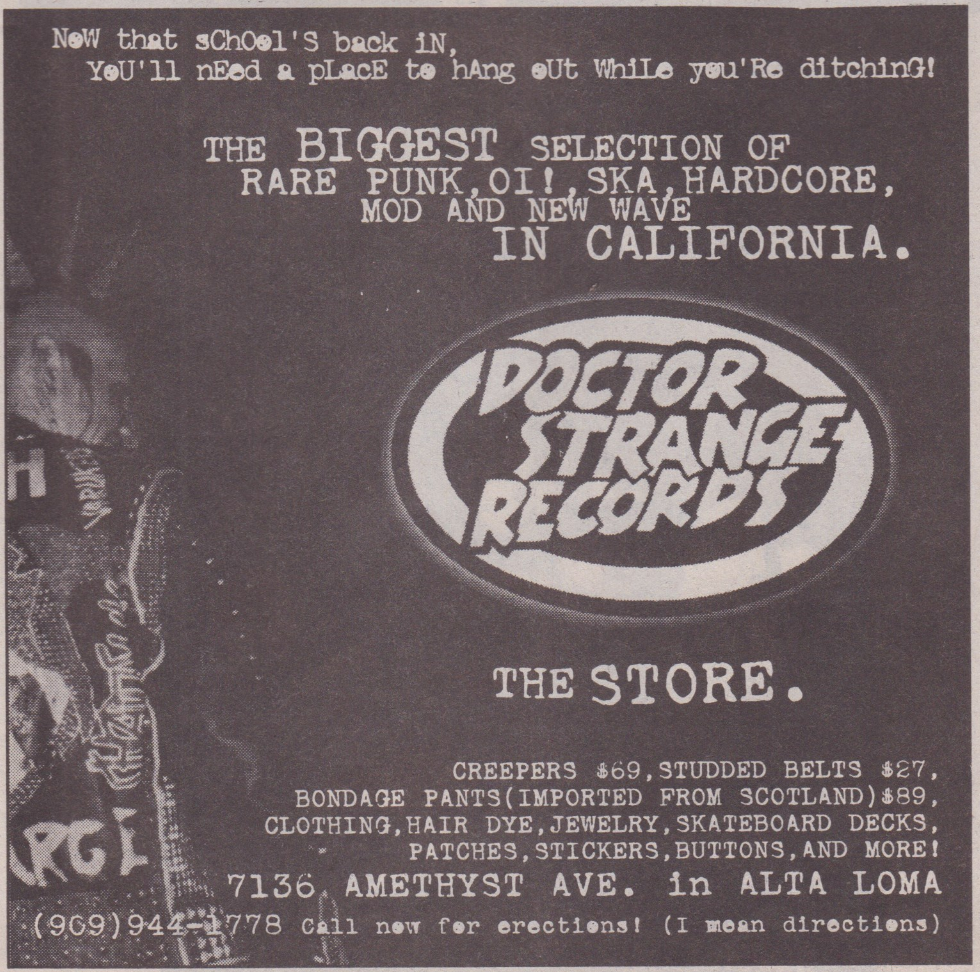
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Skipping Rocks

The heat embraced us, and hugged us tightly, as we all sat around the small pond in the mountains, somewhere between California and Nevada. The fresh mountain air offered us some relief, as did the fact that we were all together.

As I sat in the bright sun, on grass greener than I'd ever seen, I watched Joe Ciauri, aka, Stoots, spelled the same forward as it is backward, skip rocks along the placid surface of the pond. He had quite an arm, and the flat rocks he was digging out of the moist dirt bounced at least five or six times before taking their final plunge to the bottom of the of the murky green water.

As Stoots continued to toss rocks across the pond, we all took turns walking to the wooden rest room. Most of the members of Furious George went first, followed by F.Y.P., and those traveling with us. Wendy, Natalie, Aaron, and Rall. When we were all done, we went back to the pond, where Todd had joined Stoots in skipping rocks. Each would take turns, seeing who could get their rock to bounce the furthest.

Eventually, I wandered over to the edge of the pond where the two members of F.Y.P. were playing like brothers. I loaded up my super-soaker squirt gun with the cold mountain water, and then proceeded to cool everyone off. Whether they liked it or not.

When I got to soaking Stoots, he just stood still, with his shirt tied around his head, and a boyish smile plastered to his always happy face. I first soaked his crotch, then stomach and chest, and eventually his head. The whole time he stood still, smiling. He knew it was just a game.

After he was dripping wet, he picked up a muddy rock and handed it to me. It was flat on the top and bottom, and rounded on the edges.

"Give it a try," he said, as he wiped the dirt on to his pants, and key-chain.

I threw the rock like I'd seen him and Todd do, and it just made a big splash. Then it was gone.

"Try again," explained Stoots, calmly, "and this time, use more of a side pitch. And flick your wrist."

He then picked up another rock, and showed me how to do it in slow motion.

I took the rock from his hand, and tossed it. It kind of skipped once, then went straight down into the dark green unknown.

Once again, Stoots picked up another rock, wiped the mud onto his pants, and handed it to me.

"Let me guide you this time," he said.

He put one arm on my shoulder, and the other on my arm and hand. As I wound back to toss the rock, it felt good to be held by him in this way.

I tossed the rock, with the help of Stoots, and it skipped at least three times. I let out a yell of accomplishment, and Stoots then hugged me telling me he knew I could do it. I hugged him back. In the past week or so, I'd been hugging him and Todd a lot. More than any other guys I'd ever known. It was like they were my family. Brothers. Sons. I don't know. Or understand. It didn't matter.

We continued the tour with F.Y.P., and by the end of it, both bands were so close it was hard to tell who was in what group. When we left California sometime later, during a tearful good-bye, I gave Stoots my squirt gun, a hug, and a kiss. I knew I'd miss the guy.

And I was right, of course. For weeks I walked around with a large hole inside my chest. Burning, and empty. Needing to be filled with the smiles and warmth of my Californian friends.

Three months later, in Cleveland Ohio, part of that burning was extinguished. We drove all the way there to play a show with F.Y.P. At least that's what we told ourselves. Actually, it didn't matter if we were playing or not, we drove all the way out there to SEE F.Y.P. See Todd, Stoots, and Sean. And we did.

When we arrived to the club, we found all three guys in good spirits, even though they were more than a bit under the weather, and beat from touring. Stoots looked the best, in his 1970's three piece suit he proudly purchased at a thrift store for a dollar, and his new shiny shoes, he got for fifty cents.

As we set up to play, Todd told us that Stoots was the "stud" of the tour, managing to find a new girl that he really liked, every night. Typical Stoots. The women just fell over themselves for him. Cute. And sweet.

After the show, the F.Y.P. guys loaded up their van, and we hugged all of them good-bye. We planned to see them very soon on our upcoming European tour. So the farewells were very informal.

We loaded into Evan's car, and as we passed them in their van, we waved to them. They all waved back. And Stoots had that boyish smile on his face.

And that image of him is forever engraved in my mind.

Because it was the last time I saw him. Alive. Two months later, he died.

He jumped off a cliff. Or fell. I don't know.

I don't think I ever will.

And now I have a black hole in my chest. Burning, and beyond empty.

Last night I cried in my sleep. I was back there. At that pond. In the mountains somewhere between California and Nevada. Stoots, Todd, and I were skipping rocks. Sean, the other member of the band, stood by, casually watching. The sun was warm, but not hot. The cool stones felt good in my hands.

As we threw the rocks, I felt Stoots touch my shoulder and arm, and it felt great. I also felt him hold Todd. And it made me smile.

We continued to skip the flat stones and watch the ripples work their way toward the outer edges of the pond. We weren't in any hurry to get anywhere.

After a while, we took a break, and all sat on the very green grass. Stoots told Todd and I that he was fine, and very happy, and not to worry about him. When I began to cry, Stoots and Todd both hugged me. When it was Todd's turn to cry, we hugged him.

Sometime later, we were back at it, skipping those rocks. I looked over at Stoots, Todd and Sean, in the bright sunshine. They looked back at me. Smiling. And it was then I realized why I enjoyed being around them and hugging them so much. The answer is really quite simple. I love them.

As the dream faded, I found myself trying to recapture it. Trying to recapture Stoots. But as consciousness set in, I knew it was a lost cause. But I swear, just before I woke up, I saw him with wings. And maybe a halo.

Take My Life, Please.

Endnotes:

1. furygeo@aol.com is the e-mail. The all new and suped up webpage address is www.furious-george.com Thanks to Rat, the coolest!
2. Just got back from San Pedro, pronounced peedro, not Pedro, like the spanish guy from South Of The Border. Anyway, did a lot of the PORCHCORE, and had a great time. Thanks to Julie, Todd, Hal, Sean, Buster, Tony, Jack, Andy, Jennifer, Anna, Gorby, Allegra, Booge (Julie #2), Laila, Preston, The Kid faced Kid, who ever we forgot, and even Boris, who gave Scooter a hard time. We love you guys.
3. Lots of great tunes came in this month, records from The Johnnies, Beat Angels, The Piersons, Dirt Bike Annie, The Morning Shakes, The Spills, HouseBoy, Erie's The Assmen, Those Jersey drunks The Blanks 77, Spodie, The Fleas and much more. In the tape department, top tapes go to Murder In The Brady House, featuring the amazing Steve Burks on guitar and vocals, The Apers, a punk band from Hol-

land who do a great Ramones cover, and Die Flaturmous, featuring Monica the Meower and Sean the "Yeah dude, I can do 200 no problem".

4. In Furious George news, we are touring the midwest late May early June with The Incredible Go-Go Rays. Please come see us and be our friends.

5. And always remember, I'm from New York, I got big (well, actually, these days, they are regular) sneakers (Nikes, yellow stripe, red shoelaces), a leather jacket with U.S. Pins (and an "I love San Pedro" button), and I'll kick yer ass. Yer mule, you know, yer donkey. Punk Rock!

What is "natural"?

A lot of people want to make a claim on what is natural or unnatural in human behavior. It depends on what agenda they are promoting. Capitalists claim that it is natural for humans to compete. Communists claim that it is natural for humans to unite against economic oppression. Sexists claim that it is natural for men to objectify women. Feminists claim that it is unnatural to make people fit into gender stereotypes. Racist claim that it is natural for certain "races" to be superior. Civil rights proponents claim that there is no biological basis for inequality.

People who concern themselves with such things often use non-human animals as examples to prove their case. Omnivores claim that it is as natural for humans to eat meat as it is for any other animal and will point out our similarities with meat eaters. Vegetarians claim that human digestive systems are not equipped for eating meat and will concentrate on the similarities between ourselves and herbivores. Sometimes, there is a problem with consistency. A friend of mine, in trying to help me understand veganism, claimed that people should know better than to eat meat, because we can think about the morality of killing. The same friend defended checking out girls as "natural" (poppin' a ragin' boner in the presence of a hot babe could be cited as evidence). A carnivorous feminist could just as easily claim that it is natural for her to eat meat (her mouth waters at the thought/smell of a fat juicy steak as evidence), but that we should put an end to socially conditioned ideas of women as eye candy, because people can think about the morality of measuring up women according to their physical attractiveness.

Dictating what is natural is a cop-out (and, considering the difference of opinion that exists within the fallible science community itself, it is also a flimsy argument). Rather than examining one's own feelings about any particular subject, we rely solely on arguments from the outside to make up our minds. Obviously, it is important to listen to the debates, they help us form our opinions. Some people dismiss these conversations altogether and base their ideas on very little information. Still, it is important to take the discussions one step further, to internalize it, bat it around in your head and then, decide for yourself (Matt Groening understood this idea when he did that Thanksgiving episode where Bart burns up Lisa's centerpiece. That whole apology part where Bart takes a moment to think is what I'm referring to). As one friend of mine put it, "it is important to think things through to their logical conclusion."

Most human behavior could be argued as natural or unnatural. Just because something is labeled "natural" doesn't make it okay, just as everything that can be labeled "unnatural" isn't necessarily bad. Think about it. And, if you haven't thought about it, be honest. I get into trouble for this all the time. I haven't searched my soul on the topic of owning a pet, so I'm ambivalent on that subject. People who have a strong opinion on owning pets (pro or con) think I'm fucked up for not taking sides ("It's oppressive to animals, how can you not care about that!" "Think about all the little animals in the shelter who need homes, or they will be murdered!"). But, I haven't bothered to consult my personal convictions on the matter, therefore I'm not going to pretend I feel strongly about a subject that hasn't infected my brain and my heart. That would be dishonest. On the other hand, my friend can argue until he's blue in the face that it's natural to check out babes. In my heart, I don't think it's okay, even if it is natural, so I try not to do it.

I could argue that cooperation, competition, oppression, sexism, seeking freedom and a million other traits are natural. The real question is which of these things are useful in shaping your world to be how you want it to be? That is for every individual to consider for themselves... or carry on letting people think for you.

Since spring is in the air and a young punks thoughts turn to getting laid, and since most of you punk rockers don't listen to Johnny Rotten ("sex is boring") or Ian Mackaye ("Don't drink, don't smoke, don't fuck"), I thought it would be appropriate to point you to some online sites that offer contraceptive / sex / health resources. I'll probably also mention a few cool music sites too, but we'll see how much room I have left.

A good place to begin our look at sex resources would be the health section of the AltSex website. The main site (http://www.altsex.org) has information about everything from Polyamory to Bondage, but they are not just about having sex. They have a special section with links to health resources at http://www.altsex.org/health that deal specifically with safer sex, contraception and sexually transmitted diseases. This is an excellent jumping off point for finding the information you need. If you are too embarrassed to go to your local mini-mart and pick up a pack of rubbers, there are a lot of places online where you can pick yourself up a box of Trojans or any other sort of meat-wrapping material. One good site is Condomania! (http://www.condomania. com/) which could either be a organization that is crazy about shared living, or somewhere to find that special extra-large, glow-in-the-dark, ribbed for her pleasure piece of rubber you should ALWAYS be using. You can order online if you have a credit card. Oh, and they also carry dental dams, lube, female condoms, and a whole bunch more.

Another excellent resource for those of you who had sex without first visiting Condomania! is the Emergency Contraception Website at http://opr.princeton. edu/ec/ec.html . According to the site, "Emergency contraceptives are methods of preventing pregnancy after unprotected sexual intercourse. Emergency contraception can be used when a condom breaks, after a sexual assault, or any time unprotected sexual intercourse occurs." This website tells you everything you ever wanted to know about Emergency Contraception, but had no idea who to ask. For everyone's sake, educate yourself. The Reproductive Health and Rights Center has an excellent website at http://www.choice. org about pro-choice issues. They also have a page of resources at http://www. choice.org/resources.html that contain links to information about gynecology, sex education, abortion, contraception, reproductive laws, and groups who are anti-choice.

Finally, a couple of health sites that aren't related to sexuality, but do give some excellent health information and resources for those of you who don't have the money or resources at your disposal. The site of the International Women's Health Coalition contains a lot of informa-

tion, both practical and political on women's health issues all over the globe. You'll find the page at http://www.iwhc.org/ .The other site that you can use to find info about health issues is the U.S. government sponsored Healthfinder site (http:// www. healthfinder.gov). Healthfinder is basically a search engine that will help you find health-related websites that have whatever info you're looking for. Healthfinder isn't all encompassing, and I'm sure some of the more radical organizations aren't listed here, but it is a great site for general health info.Okay, enough of the health stuff because I'm getting sick of writing about it (hah, hah, I kill me... I know, I know, ...only cuz I'm first in line).

Now, on to the punk rock sites you actually look at this column for. Actually, before I get to that, I just found a website I have to tell you about. It's http:// www.disgruntled.com, and it is all about hating work. Anti-work pranks, worker's rights laws, and other articles and information all put together in a fun to read format. Hell, if you've got net access at work, it's the perfect way to waste an hour or two while on the clock.Now, how about that punk. For those of you with enough cash to jump on a plane to England, you might want to check out the website about the 3rd annual HOLIDAYS IN THE SUN punk festival in taking place in late July. Bands playing include Stiff Little Fingers, Angelic Upstarts, The Dickies, Peter and the Test Tube Babies, UK Subs, Vibrators, Splodgenessabounds, The Exploited, The Anti-Nowhere League, The Business, Vice Squad, and a handful of newer bands. Jeez, talk about your nostalgia trip. Anyway, you'll find the site at http://www. datarecords.com/holidays/ and after you get finished there, go to the main Data Records home site at http://www.data records.com and see if there's any punk there you'd like to buy.

Back when I first started getting into going online with my computer in Boise, I'd spend about an hour a month calling long distance to hook up with the Cool Beans! BBS. For awhile it was somewhere in the Midwest, and then Matt moved it to the Bay area. Well, it's been a long time since I've called it, and now I find out that it no longer exists as a BBS system. Nope, Cool Beans is now on the net! I can't even begin to tell you how happy I am to see this still going. Unfortunately, at this point, all the website appears to be is an ad for Cool Beans magazine and mailorder, but I'm hoping that Matt will improve it with message bases and other stuff. Check it out at http://www.coolbeans.com/ .

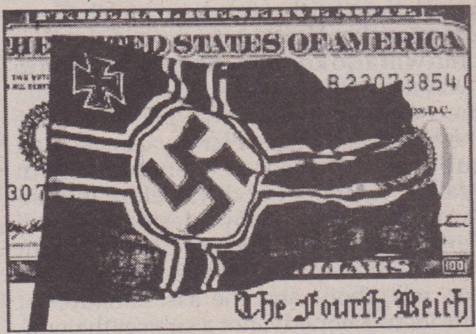
Jwalker of The Vicious Circle Voice Zine has put together a site of most of the show listings available online, so that you don't have to search all over to find the list you're looking for. A quick glance at his list made it appear pretty complete, but if you are reading this and you do a local, state, or regional list, you might check at http://www.geocities.com/SunsetStrip/ Backstage/9504/ to see if he has you listed. These lists are an excellent resource for both fans who are making a trip to another city, and for bands to find the names of clubs / organizations who are putting on shows all over the US.

For you animal rights punks, Total Liberation has a lot of essays on punk rock, animal liberation, and other stuff. Quite a few things to read here, so even if you don't give a fuck about animals, you might want to check it out. Total Liberation is at http://www.geocities.com/SunsetStrip/Palladium/6080/ .That's going to do it for this month. I've got way too much shit going on right now to write any more. As always, you can e-mail me at hanford@cruzio.com or write to me via US Post at PO Box 8059; Santa Cruz, CA 95062. Finally, Netpunk columns as well as various other columns by some other columnists are available at my site — http://netpunk.base.org. Until next time, I'm outta here.

Well folks, here we are, back again. I didn't make it last month on account of a slight case of death, but I lived to tell about it. I'll just say this: if you've ever been caught out in a tornado, you know how crazy it can get. Since I lived through it, I'm glad it happened. It was pretty interesting, dodging tires (from the Goodyear tire place across the street) and a huge billboard that I just knew was going to hit me. But here I am, relatively unscathed. Unfortunately, my electricity was out for 3 days, and our post office had the same problem, so they closed, and I haven't been able to get my mail. But evidently, they're opening back up tomorrow, so things should be back to normal, soon.

Now for the reviews... PIG DESTROYER start us off with some good old fashioned grindcore. You don't hear this stuff much anymore, but here it is- alternating screamed/ growled vocals, blast beats mixed with slow, metally parts, lots of distortion, etc. you know the recipe. Excellent stuff. 9 songs, good production. 11218 Pope's Head Rd / Fairfax, Va. 22030. CHOMSKY plays the more rocky, alternative punk stuff, a bit like FACE TO FACE crossed with BAD RELIGION. They have some good songwriting abilities, so it's pretty decent stuff, and stands out a little from all the other bands doing this stuff. 9 songs, good production. 43 Providence St./ Greenbank, Plymouth, Devon/ PL4 83Q/ U.K. LEGION OF DOOM kind of make me think of a slightly more hardcore, less interesting DOOM. Crusty, fast, chunky hardcore with chunky riffs and alternating vocals. Pretty cool. 8 songs, good production. 666 S. Washington St./ Medford, Wi. 54451. JANITOR play awesome good old fashioned straight- out hardcore, just the way it should be done. Short, fast songs with lots of changes, yelled vocals, and good musicianship. 14 songs, good production. 945 Columbia St./ Houston, Tx. 77008. PISS play some strange, interesting music. Extremely distorted, artsy, bass heavy, sludgy stuff, with a lot of weird parts and varied vocals. Fucked up stuff. Needs to be remixed. 18 songs, decent production. 8015 Starwood Ct./ Baton Rough, La. 70820. BOMF! do rockin' punk with a bit of melody, and a little oi mixed in for good measure. They have some pretty catchy progressions, a little poppy in places, but pretty decent overall. 11 songs, good production. 523 SE 17th Ave./ Portland, Or. 97215. EASTER PARADE play some even more rockin' punk, a little jangly, with a good, driving bass and female vocals. Needs to be a little snottier, but I like it. Good stuff. 4 songs, good production. 244 E. 3rd St./ P.O. Box 20209/ New York, N.Y. 10009. The second SHITGIVEITS tape is out, and it's just as good as the first. Well played, fast hardcore that manages to avoid being generic. For some reason, they kind of make me think of the CHEETAH CHROME MOTHERFUCKERS. I like it. 13 songs, good production. 6511 Burgandy St./ San Diego, Ca. 92120. RANDOM CONFLICT is another band that play very well done punk and hardcore. It's fairly generic, good old fashioned stuff, but they have that extra something that puts them a little above the rest. Great stuff. 4 songs, good production. P.O. Box 12262/ Huntsville, Al. 35815-2262.

And that's about it for this month. Take it easy. If you let them, they will destroy you. Don't let them. P.O. Box 2584/ Conroe, Tx. 77305.



DE: Hello, my name is Dave Emory and it's my pleasure and privilege to present to you Martin A. Lee, the author of the just released *The Beast Reawakens*, published in

hard cover by Little Brown Books. Martin, in your book, you deal with the subject of fascism, part of its history, and also where it's going. You deal with its reemergence. We've spoken about a number of different aspects of this vitally important book, and for our next discussion, I'd like to begin with an association that you set forth which illustrates the area of intersection between so-called neo-Nazis and some of the mainstream institutions of a society. We've spoken about the Reinhard Gehlen spy outfit in the past, an outfit that grew out of Hitler's Eastern Front intelligence outfit, and you write of the connection between Reinhard Gehlen and a fellow named Gerhard Frey. Can you tell us about this?

ML: Gerhard Frey is a very significant figure within the extreme Right within Germany. He started out as a wealthy publisher, putting out several magazines and newspapers, all on the extreme Right politically in Germany. He began his political involvement in the late 1960s at a time when General Reinhard Gehlen was retiring from his position as head of the DND, the West Germany secret service. It wasn't known for many years, but Gehlen and Frey had a very close relationship, they communicated through correspondence. Several years after Gehlen's death, Frey acknowledged that Gehlen had been one of his supporters in setting up his extreme Right Deutsche Volks Union. It was a political club that evolved into a political party that began running candidates for office during the 1980s. By the time of German unification in 1990, the DVU had already succeeded in electing a handful of candidates in local elections in certain German states. In Bremen and a few other places, the DVU, which is the most extreme Right political party fielding candidates, managed to secure a few seats in local governments, which sent shockwaves throughout Germany. A lot of people just couldn't imagine that a person that was overtly neo-Nazi could actually win seats. That began shortly before the Berlin Wall came down and he picked up momentum after reunification.

DE: We've spoken about Frey in the past in relation to the funding of Vladimir Zhirinovsky. Veteran readers of this column will also know his name in relation to the *National-Zeitung* and *Soldaten-Zeitung*, the newspaper that first published the information that Lee Harvey Oswald had supposedly fired at General Edwin Walker, a number of days before that information surfaced by Marina Oswald. Perhaps at a later date we can talk about some of the overlap between the material you talk about and the assassination of President Kennedy, not a subject that you deal directly with in your book. But H. Keith Thompson, a major figure in your book, was handling much of the PR work for Marguerite Oswald, Lee Harvey's mother.

ML: H. Keith Thompson identified himself to me as the key U.S. point man for the post-War Nazi Odessa network, the organization of former SS veterans in Germany. Thompson was working very closely with this network from his home base in NY, starting in the late '40s/early '50s, and he had continuous associations over the years with Nazis and Fascists around the world. One of the curious incidents he told me about was that after the Kennedy assassination, he became an advisor and confidant to Oswald's mother. He actually claimed he had a sexual affair with her, but I take that with a bit of a grain of salt. But there is no doubt that they did have a business relationship.

DE: You also mention, as we have discussed in past interviews, H. Keith Thompson, during World War II, was actually an agent of the SS intelligence service.

ML: Yes, that's what he revealed to me and he indicated that documentation to this effect, that he worked for German intelligence during the war even though he was an American citizen, was discovered by Allied forces as the war was drawing to a close. A cache of Interpol documents showed that Thompson was an operative for the SD, the foreign intelligence service of the SS. He's very proud of this to this day. He's still alive and lives in upstate NY near Utica. He's still a Hitlerite, and I think because he doesn't have much longer to live, he decided to tell me part of his story. I found it quite interesting that Thompson was in control of an Odessa bank account in Kitchener, Ontario, Canada. He would selectively disperse funds to Nazi operatives after WWII who were on the run or were involved in certain kinds of political machinations that the Odessa network saw fit to support. And that ties directly into the banking scandal we heard so much about in Switzerland, the fact that Swiss banks had plundered the assets of Holocaust victims is part of a much bigger scandal that also entails plans by Nazi leaders to place funds in hidden bank accounts as the war was drawing to a close, with an eye towards using these assets to help rebuild the National Socialist movement. This is exactly what H. Keith Thompson was involved in.

DE: You write about the meeting that took place on August 10, 1944 in Strasbourg in Alsace-Lorraine, with many of the key German industrialists, who actually sat down and worked out these plans for a flight capital program for the financial and political reemergence of National Socialism.

ML: It's not only funds and gold and stolen assets that they were moving in various countries—not just Switzerland but Turkey, Spain, Portugal, all over the world in locations that they would try to access after the war and use for their political purposes. But it's not just money, but also huge pieces of machinery, industrial goods, entire factories, that the Germans sought to move overseas, particularly to Latin America.

DE: And also patents and interlocking control of technologies that Germans were able to achieve through their remarkable cartel agreements.

ML: H. Keith Thompson was involved in some of the patent work, moving them around and having them legally in place so that the Nazis could access it after the war. He told me he did some of this work for Otto Skorzeny, one of the leaders in the Odessa network and one of the most illustrious leaders in the SS, having served as Hitler's chief commando during WWII. He was the Third Reich's James Bond. H. Keith Thompson worked closely with Skorzeny after the war, having seen some of the correspondence between them. He was definitely in the thick of all this and it's a significant that Americans were playing this kind of role in the Cold War.

DE: Both Skorzeny and H. Keith Thompson were individuals whose waters lap on many shores. Skorzeny was very active in Latin America and the Middle East, some of those connections evolving into things which exist to this day. And H. Keith Thompson who laps on the shores of organizations like the Liberty Lobby and the Republican Party as a whole. We're going to be talking about the mainstreaming of Fascism, which has always had entre to the mainstream through powerful industrialist and members of the security establishment who have either looked favorably towards Fascism or towards using it in a practical manner, like the Gehlen outfit's jump to the CIA. With regard to the mainstreaming of Fascism, Martin, one of the the things you write about is how gradually the past is being revised in Germany and elsewhere, and we're now seeing a reconstruction, historically and politically, of the Hitler period. You write about a Battle of the Historians which took place in the 1980s.

ML: Yes, this is a very interesting event that unfolded with academic and media circles in Germany in 1984-85. Certain conservative historians in Germany began promoting the notion that one should view the Holocaust as one event among many terrible events that happened in the 20th Century, not as a singular, outstanding event that was unique on its own terms. One of the key promoters of this notion was the historian and philosopher Ernst Nolte, a student of Martin Heidegger, the famous philosopher in Germany who was sympathetic to the Third Reich and was at one point an open supporter. Nolte, while he would eschew the title "Nazi" or "Fascist", nonetheless was certainly on the extreme Right and was instrumental in promoting this idea that the Holocaust

was not really unique. And, of course, for neo-Nazis and Fascists in Germany, this type of argument was very important because if the Holocaust was not really unique, then why stigmatize Germany, why keep Germany divided? Remember, this debate unfolded in the 80s when Germany was still two countries. If Germany was not unique in terms of the horror that it inflicted, then why allow such policies as open immigration in respect to political asylum seekers, enacted into law as atonement for the Third Reich crimes. That law was recently overturned, so now it is very difficult for asylum seekers to come to Germany. So, this argument was seen as having great utility on the extreme Right and it has slowly worked its way into mainstream thinking. A lot of people in Germany today would say "Yes, the Holocaust as it happened, it was bad, but look, all these bad things happened this century, too." They relativize the Holocaust. It wasn't outright Holocaust denial as some in Germany professed, but it a more subtle type of denial.

DE: I'd like to share a paragraph from page 382 of *The Beast Reawakens*: "Slowly but surely, in ways that were sometimes subtle and sometimes heavy handed, Germany's past was being transformed, glossed over, touched up and played down, repackages, commercialized, trivialized, expunged and forgotten, as if history was some kind of trick that the living play on the dead. A new national war memorial opened in east Berlin where the East German monument to the victims of German militarism and Fascism once stood. The words "Fascism" and "militarism" were omitted from the placement memorial which "utterly fails to distinguish between victims and perpetrators" according to Berlin's community leader Jerzy Kanal." This next item, Martin, is like it's straight out of "The Producers" by Mel Brooks. This is absolutely grotesque. "not far away, state-funded artists had recreated the facade of the Hohenzollern Palace in the center of the city so that Berliners could proudly gaze on an old imperial glory. And in Poland, the Wolf's Lair, Hitler's eastern front command post, was slated for conversion into a private theme park where staffers dressed in replica uniforms of the Wehrmacht and the Luftwaffe would preside over nightly dancing at "Hitler's Bunker Disco". It's almost like "Springtime For Hitler" and exemplifies what Nietzsche referred to when he said "A joke is an epigram on the death of a feeling". With regard to the erasing of the past in Germany, something that you've spoken about in terms of the mainstreaming of Fascism in Germany, is the hearkening back to writers of the Conservative Revolution of the 1920s, and Ernst Nolte exemplifies this.

ML: I think the Conservative Revolution is very, very important in terms of understanding what is happening in Germany and Europe in general today. The Conservative Revolution refers to the period in the 1920s and a little bit of the 1930s, the period of the Weimar Republic in Germany but it was also happening in other countries. It was a cultural movement led by well known writers and artists who were critiquing the democratic basis for the Weimar Republic, were bemoaning the loss of community and folk-rootedness, as they refer to it in Germany. You had a society that was being dislocated by advancing industrialization, and some of the criticisms by people like Ernst Jünger, Oswald Spengler, were quite astute and quite appropriate, but they were also supporting authoritarian solutions to what they saw as the problem of the weak democracy of the Weimar Republic and the Conservative Revolution helped set the stage by influencing the cultural mood for the rise of the Nazi Party and Adolf Hitler. It's been said that the Conservative Revolution was the ideological treasure trove that the Nazis took many of their weapons from. I think this is correct and helped set the stage. But because the Conservative Revolution—which I feel was a kind of German Fascism but not exactly National Socialism, another kind of Fascism—and its thinkers were not always directly associated with Hitler, conservatives in Germany today have gone looking back to that period before Hitler was in power, to its anti-democratic thinkers, and seen fit to resurrect them, hold them forth as authentic examples of German conservatism. These examples are important because they are not overtly tainted with the brush of Naziism, even though the Conservative Revolutionary thinkers embody many of the Fascist ideas, it provides a very convenient way these days for people who sympathize with Fascism to resurrect and promote their philosophy without being tarred by the swastika. That's why it so useful today in Germany within the far Right. I think it is a fascinating group of philosophers to look at and study, and the fact that they are coming back into vogue today is quite disconcerting when you consider that this is what laid the basis for the rise of the Third Reich.

DE: Chancellor Helmut Kohl actually honored Ernst Jünger, one of the surviving writers from the Conservative Revolution.

ML: Yes, Ernst Jünger is still alive today. On his hundredth birthday, in 1995, Kohl paid a visit to Jünger. This is a very symbolic gesture because while German government officials claimed that Kohl was just honoring an esteemed German writer, you can't avoid the fact that the chancellor of Germany is sitting down honoring a person who hates democracy like the plague and has never recanted that. He was one of the militant advocates of tearing down the Weimar Republic, wrote books glorifying war as an "inner experience". It's shocking that Kohl would sit down and honor this man. It's another way that Kohl is able to send a signal to his extreme Right flank, saying "See what I'm doing, keep supporting me."

DE: With regards to the mainstreaming of Fascism, one of the areas which Helmut Kohl coopted some of the neo-Nazi agenda in Germany quite successfully, and a theme which was not only exploited by Helmut Kohl and the CDU but is common to many forms of resurgent Fascism not only in Europe but also in the U.S., is an anti-immigrant theme. We spoke in an earlier interview of a historian Roger Griffin's estimation that Fascism is a super-virus that constantly mutates to adapt to new environments. The anti-immigrant theme is something that runs across the board from Helmut Kohl and the CDU to Le Pen and his National Front in France, right on to Newt Gingrich and the Republican Party.

ML: To start with Germany, in the mid-to-late '70s, when neo-Nazi groups began to emerge outright, flaunting the swastika, something that was considered beyond the pale since the war ended. It was the Michael Kühnen people that really began to do that and were the ones who began the rhetorical and physical bashing of immigrants and guest workers, mainly from Turkey, in Germany. At the time they were seen as beyond the pale, very marginal figures with a message that was falling on deaf ears. But it began to gain some currency, particularly after the Wall came down. Kohl had a problem because he had promised the Germans that eastern Germany would become a blossoming economic landscape very quickly as a result of unification, and that western Germans would not have to pay higher costs vis a vis taxes or cuts in social services to foot the bill for unification, Well, he was lying, and rather than owning up to his policy failures, Kohl and other mainstream German politicians sought to affix the blame on immigrants. "It's not the fault of the government policies that we have serious economic problems throughout the country, it is because of immigrants and non-Germans." The mainstream politicians found it very easy to coopt the Fascist rhetoric. They were speaking just like the Fascists to the point where a leader of one of the Fascist parties said that the CDU has adopted their program. What Kohl was concerned about was not losing votes; he was concerned that his political base would stop hemorrhaging and lose defectors to the far right. That's why they pursued this course. This idea of adopting the far Right program in order to defang them and stay in power worked in the short term in Germany, I think that in the long run it tends to reinforce a deep strain of-

virulent nationalism in German society that is bound to reappear in one form or another. It's interesting that that dynamic of adopting the rhetoric of the far Right to coopt it has had an opposite effect in other countries in Europe. In Austria, the Freedom Party recently gained 28% of the national vote. The mainstream parties tried to coopt Jorg Haider's message, this anti-immigrant message, and it ended up just opening the door further for Haider and strengthening his party rather than weakening it. That also happened in France and Italy with the National Front and the National Alliance respectively. So I think that part of the blame at the very least, in terms of the resurgence of Fascism today in Western Europe has to be laid at the door of the mainstream political parties which went through this process of helping these Fascist parties inadvertently. And the parallel in the U.S. with Patrick Buchanan, David Duke, and the Republican Party and its immigrant bashing that's going on here as well.

DE: we're doing to be talking about that in the next segment, but I would note in passing that Jorg Haider's Freedom Party was originally formed in 1949 as the vehicle for the political rehabilitation of Austrian Nazi Party members. We have been speaking with Martin Lee, and will be talking about some of the similarities of some of the things we've been discussing in the European niftiest scene and some of the things that have been going on here in the U.S. as well. I look forward to that, Martin. Thanks for reading.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

The time has come to Stop the Violence! The Minneapolis versus Chicago Hardcore Wars have gone too far. Too much blood has been shed. Lives have been ruined. Some people may never be able to walk or play guitar again due to injuries received at the last rumble. For those of you who don't know a state of war has existed between Chicago (Charles Bronson, Los Crudos, MK-Ultra etc) and Minneapolis (Assrash, Code-13, Civil Disobedience, State of Fear, Murderers, Servitude) for some time now. After the recent Los Crudos, MK-Ultra show at the University, about forty of us strapped on our steel toes and went down to defend the faith. A stand-off ensued in the parking lot after the show. There was a whole mob of us Minnesota punks facing some skinny hardcore kids from Chicago. Pignose stepped up and said "We'd like to have a word with you Chicago cats." Just then Martin opened the door of the U-Haul trailer their van was hooked up to. "Have a word with this Motherfuckers!" he shouted. A bunch of dudes in Ninja suits came out swinging. I ducked as a throwing star whizzed past my head. I put on my brass knuckles and clocked Kirk from MK-Ultra square in the jaw. My triumph was short lived, however. I heard the swoosh of nun-chucks and the smack of breaking jawbones, the thud of unconscious bodies hitting the pavement. One gaunt ninja suit clad figure rose above the fray. Nun-chucks sweeping arcs of crimson destruction over his head, he laid low every member of Civil Disobedience and Assrash in a matter of minutes. That parking lot was a scene of carnage and fury straight from a Homeric epic. The gutters ran red with blood. It was ultra-violence of my brothers. I, your humble narrator, fought as boldly as Beowulf to defend my hardcore pride, but it was all for naught. Before I knew it, my back was against the wall and all of my comrades had fallen. I unhooked the bullet belt from my waist and prepared to take as many Chicago kids with me to Valhalla as possible. My arms were seized and I was pushed to the ground. "One must be left alive to tell his comrades what has happened here!" The head Ninja strode toward me and removed his mask. It was that skinny emo-lookin kid who sings for Charles Bronson. "De Kalb Youth Crew Sucker" was the last thing I heard before I was knocked cold. I awoke to a different hardcore scene than that which I had marched forth to defend. State of Fear, Civil Disobedience and Assrash all broke up. Many members of those bands have left for exile in Mexico and France. The Murderers have kicked out all their native Minnesota members and plan to move to Indiana as soon as Dennis can walk again. Servitude now claims they are a "Wisconsin Band" and had nothing to do with the whole thing. It is left to me to beg for the right of Code 13 to continue to play hardcore music at the courtesy of Charles Bronson. Please be merciful. We are not worthy.

War is the necessary activity of the strong. -Nietzsche

We are often taught a version of history, which shows western civilization as a gradual upward progression to a more enlightened and prosperous future. The history of western civilization is shown as the story of man's gradual mastery of science and technology and conquest of nature. We are told that the ills of the past slavery, epidemic disease, urban slums, and starvation were eliminated by "progress" and "reform" with help from technology and the public will. We are taught to accept the increasing power of government over our lives as necessary to ensure our security, safety and the onward march of progress. We grow up surrounded by rapid technological change which we unquestioningly accept as good and necessary. The future is going to be bright and we will all work together to ensure peace, prosperity and plenty.

I would offer a few different views of this picture. We live in a period of history where the pace of life and technological advance are faster than anyone could ever have imagined. Yet, with all our technology and science we are still humans with the same passion, will and desires of our ancestors in Roman times or prehistory. The Amebix once said "technology is nothing new." Our view of technology as a force which will free us from misery and toil has another side. Technology is just as often used to enslave or murder us as it is to free us. The two largest killers in America today are cancer and heart disease. Both were unheard of at the turn of the last century. Our so-called progress is the creator of our own destruction. The pollution and unhealthy lifestyles that are the by-products of our advances are killing us slowly, but just as surely, as the plagues which laid us low in medieval times. Where has the fruit of most of our scientific and technical labor these last few hundred years gone? Primarily, to create more efficient means of exterminating one another. Does our technology really make us free? Does it just make us into slaves, working to pay for conveniences we have no time to enjoy? Becoming less independent and less self sufficient every day. Playing into the hands of the corporate bureaucracy and the consumer society. The computers that have become such a big part of our lives in last few decades are tools not to free us, but to monitor and control us. As we walk down the street, cameras are watching us, computers track every transaction we make, ensuring we pay the system its taxes and fees. We are assigned numbers and manipulated like tiny bytes in one of their great machines. Yes, Man is born free but everywhere he is in chains! In our march to conquer nature we ensure our own doom, like Captain Ahab in his maniacal quest for the White Whale. Our rapacious consumption of resources and social inequality have so damaged the earth that our own continued existence is in question, even if we do not annihilate ourselves with our weapons of mass destruction.

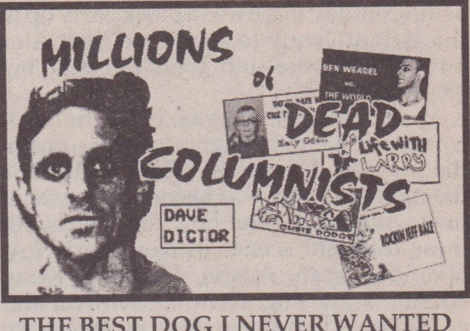
A more enlightened and prosperous

society of the future. Balderdash! There is just as much poverty, inequality, disease and starvation as there was a hundred years ago. Indeed, some studies show that there may actually be more persons in conditions of slavery today than at the height of the African slave trade. We live in the same world our ancestors did, ruled by the same sort of petty despots, only now they have more subtle means to control us and a greater technological arsenal at their disposal. Why has society "progressed" to this point? Perhaps the Will to Power. A drive to conquer nature, to conquer fellow humans. Let us not forget that we live in the most violent century in human history. The horrors to two world wars have left us with a heinous record of genocide and mans inhumanity to man. We construct gas chambers and ovens to eliminate populations and call the Huns barbaric? Pol Pot's piles of skulls and Stalin's death camps give us little ground to stand on when we condemn ancient rites of human sacrifice.

In my view the last few centuries of human evolution are oriented around one thing. War.

In the sixteenth and seventeenth centuries in Europe war was "the sport of kings." From the middle ages to the late eighteenth century, war was largely the province of a professional warrior class. That is not to say that civilians did not suffer and society as a whole was not affected, particularly in the thirty years war. It was the rise of nation states over traditional feudal loyalties as well as an explosion of population and urbanism which drove Europe closer to Total War. The Napoleonic wars saw the first mass armies, conscripted from the general public. These were unified and motivated by potent new forces of nationalism. It can be argued that what we call the industrial revolution was kicked into gear by the demands placed upon manufacturers to equip and provision these great armies. The nineteenth century saw rapid growth of populations, advances in military technology and mass production and the continuing rise of nationalism. This led of course to the mass slaughter of the First World War. It was in this great bloodbath that many intellectuals of the day realized that civilization, despite its achievements in science and technology, was not advancing inexorably to a more perfect and rational future. The new weapons, poison gas, the airplane, the tank, the machine gun, and improved artillery led to a massacre undreamed of as generals attempted to fight with the tactics suited for Napoleon's day. As we all know the unrest after the and great depression led to the rise of Fascism and Communism and the stage was set for another world war. It was in the period between the wars that many began to talk of Total War. Not making war on armies and soldiers but on the entire nation and its productive capacity. It was thought that "terror bombing" of enemy cities could cow a population into surrender. (wartime experience in London and Berlin proved the opposite) This line of thinking of course culminated in the most fearsome of man's creations: the atomic bomb. The wholesale slaughter of the Second World War left tens of millions dead at the four corners of the earth. All of human progress and enterprise was bent towards domination of rival nations and destruction of fellow man. The potent liquor of nationalism was drunk deep resulting in a mad frenzy of extermination leaving cities laid to waste and populations exterminated. Since the Second World War the arms race continues as nationalism and economic competition drive wars around the globe.

Is the waging of war not the raison d'etre of the nation state? What is the purpose of nationalism if not to create an abstraction to motivate members of the same social class from different parts of the world to kill each other for the benefit of another social class? How many of us realize how militarized even our contemporary society is? Our public educational system is considered necessary to produce potential soldiers and war industry workers with the math and reading skills necessary to wage a modern war. It homogenizes young people from numerous ethnic and cultural backgrounds into patriotic Americans who will blindly follow senseless rules. Our infrastructure, the interstates, the electrical grid the communications networks serve the military industrial complex first and the public as a windfall. I, like all young American men, was required to register for the draft, and in many countries military service is still mandatory. Since the Second World War the United States has continued to maintain an enormous military establishment, effectively remaining on a permanent war economy. The bipolar world of the Cold War justified this expenditure of resources. Now with communism in Europe rejected as a failure and China still decades away from challenging America on equal footing new threats are needed to justify the military industrial complex and the national security state. Terrorism, the drug trade, local despots can be inflated into world historical threats to civilization through a pliant profit oriented media establishment. We live in a world as senseless and barbaric as that of Genghis Khan or Attila. Our "modern" society is just the same old bullshit with more complicated devices of oppression and destruction. Orwell's "paranoid" vision of the future was not far from the mark. "If you want a picture of the future, imagine a boot stomping on a human face forever."



THE BEST DOG I NEVER WANTED

They say you're either a dog person or a cat person. I guess I lean towards being a dog person, but as an adult I never have owned a cat or a dog. I like the low maintenance aspect of a cat and find them more suitable for indoor urban dwelling, and it irks me to see a large dog cooped up in some dump. If you're lonely or need a best friend, I say "go work on your social skills". Anyway, let's go back to 1985, San Francisco. I was living with my ex-girlfriend and our child, Jesse, and my stepdaughter, Rose. We lived in the Rat House (a skinny flat at 16th and Landers that I've written about in other columns). We lived in a tiny room, but that didn't stop Jenny-Jo from announcing to me that she had told a stranger she had met at the food stamp office that we would watch his dog, Alex, while he entered a rehab clinic for the next 90 days. I, knowing my place, immediately told Jenny Jo that she was going to walk the dog and do all the the other chores related to keeping a dog. With that said, I immediately resigned myself to having to pretty much be responsible for the dog myself.

So, there we resided that winter. As snug as you can be with fleas on an often soiled rug. All in a 14 by 16 foot room. The dog, a Great Dane, was a look alike for Scooby Doo with none of the charm. He was as big as a mid-size pony. He was of fair nature, sort of oblivious to humans unless you had food. He was a big drooler, he smelt, and he often had gas. He would lean up against the window, survey the scene, and if he spotted a cat or another dog, he would go nuts. All of a sudden, nothing would matter except getting at that other animal. When walking him you had to be ever vigilant to spot the other animal first to prepare for this thrust of large animal power quite like the end of the opening intro to The Jetsons when Astro pulls George.

On more than one occasion, Alex would react to one sound or another so violently and instinctively that I realized if one of the babies had been at the wrong place at the wrong time, he could have hurt one of the them. I mentioned it to Jenny Jo with a tone of righteousness and realized by her demurred response that she agreed, so I didn't dwell. We were in the last days of the last month we would have Alex. Our tiny apartment would be Alexless once

again. Sunday there was a block party up in the Haight. Jenny Jo suggested I get Alex out of the house and soon we were big steppin that way.

As I said before it was 1985. The hardcore scene went through a lot of trauma in the previous few years. Where in 1980-81 the national scene was becoming aware of how wide spread and how cool it was. All these different scenes in New York, LA, D.C., San Fran, Austin, Houston, Reno, Akron, E. Lansing, Detroit, Montreal and on and on. Then somewhere in 1982-3, we realized how different we were. The realization that The Bad Brains, The Misfits, Agnostic Front, The Meatmen and M.D.C. had a lot less in common with each other than we all had thought. A backlash against Maximum Rock 'N' Roll, who some perceived as a kind of left wing punk rule book. Worse was the turn a lot of skinheads took from protectors of the scene, to making official and real connections with white supremacists and out and out attacking the scene, racial minorities.and gay people. Anyway, one skinhead named Terry Nohawk, formally known as Terry Mohawk, had it out for me. He had made threats before, but I didn't take it personally, because we had been oldie scenesters and generally those folks, no matter how right wing, respected the fact we'd been in the scene so long together. I should have realized for some folks this doesn't mean a thing. Because on Haight and Belvedere, he and a companion started yelling at me, walking towards me, both raising their black Jack like weapons, coming forward, faces filled with twisted anger. I started to brace myself, wondered if anyone was witnessing this nightmare, and then I saw the most wonderful sight. Alex jumped up, straddling Terry's head and rapid fire bit that sick Nazi all about the face, then a moment later was up and gnawing on Terry's companion's leg. It was a beautiful sight, viewing them both retreating, crying and cursing, vowing vengeance while rushing away as I tightly held the leash and said, "Good boy Alex, Good Boy!" Well this vegetarian bought steak for Alex that night and I guess I'm kind of a dog person. Never saw ol' Terry again, hope I never will.

Dave Dictor, 16016 S.E. Division #321, Portland, OR 97236

Hey everyone - I don't really want to write a column this issue, but I just want to make a few announcements.

First, this issue was supposed to have a few articles about vasectomies/ contraception/ general health, but unfortunately, we centered it around one article that just didn't happen. I know, poor planning on my part. We're planning on having this theme in a few months, instead. I just wanted to mention this because you may see traces of this topic in the magazine (like in Renae's awesome column), so don't get confused. It's difficult trying to communicate last minute changes to all of the people who contribute to this magazine (yes, I know that is just an excuse).

Also, I want to take this opportunity to, once again, reiterate how much we like it when people send in contributions. We're really hurting for interviews lately, and personally, I really want to hear your ideas for articles and themes. You don't have to volunteer to write anything (though that would be awesome), you just have to write in and let us know what you are interested in learning about, and then we can find someone to write those articles.

And, we're still working on doing a theme issue on alternative health. Other ideas we're kicking around include religion, food, technology and punks with kids. These are all vague topics, but if you have any ideas on any of them, please get in touch.

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There is one thing I want to say. I got a lot of flak for my column last month about fests. I find it really frustrating that people are so unwilling to call people on their shit. I don't care if it's someone's first time at putting on a fest, inexperience and naivete are no excuse. People need to be accountable to our scene and our community, but if there are no consequences, people will continue to do bad or irresponsible things - whether intentionally or because they "didn't know better" - because we let them! And it's important to keep in mind that everything I say about fests applies to shows, as well, in some way, because a fest is really just an expensive show with a lot of bands.

In March, I went to Detroit to see yet another fest. I really don't like traveling around just for fests, but it's a great opportunity to see a lot of people I want to see at once. Anyway, I have to say things were a lot more low-key this year, with no major confrontations or disruptions, which I look at as somewhat of a disappointment. I also think they finally learned and scheduled some of their workshops at times when bands were not playing, a definite improvement.

As the popularity of fests grows, the dynamic of what goes on there has changed. Maybe it's because I'm older and I go to see the friends I already have more than to meet new friends - but it seems on the whole there is a lot less interaction taking place, except for money changing hands. At every fest I go to, it seems like the flea market style punk rock shopping mall aspect just keeps getting bigger. I really hope that anyone planning on putting on a fest puts a lot of thought into how to de-emphasize the shopping aspect and strengthen the community stuff. Isn't that the important part? Or am I missing it, and it's all about buying the right records? It seems more and more like people just go to see the right bands and they leave, taking with them a good live set or two, and nothing more, no inspiration, no new friends, no energy. What's the point? I've always thought that punk is about empowering ourselves to make change and to make our voices heard, but when when 6 or 700 of us get together and nothing exciting happens, when there's no ruckus, and there's not one single incident to write home about to all the punks who couldn't make it, isn't that a little disappointing? I do also recognize that this is, in some ways, as much the responsibility of people who attend fests and shows as it is the promoters, and I know that I, for one, caused enough trouble last year to even *think* about repeating myself again this year (I wouldn't want to be labeled a troublemaker, would I?). As you can see by Jon Strange's guest column this issue, causing a ruckus requires as little as a day or week notice and a bunch of like-minded cohorts. It doesn't have to be confrontational either - when so many people get together, there is such an opportunity for the exchange of ideas and the strenghtening of our sprawling network. When you get home from a fest, your friends should ask you about who you met and what you learned, not what bands you saw and what records you bought.

One last thing. I'm all for political activism and the politicization of music and shows, everyone knows this, but I'm really sick of this whole PC laundry list of causes that punks adhere to. I just feel like everyone (with some noteable exceptions) is mouthing the words and going through the motions when they talk about AIDS, animal liberation, Mumia, Leonard Peltier, ARA or whatever cause is in vogue at the moment. I like that fests and shows are benefits for things besides our own wallets, but what's the use of giving a bunch of money to some ineffectual liberal action group? What's the use of bringing up the issue when there's nothing new said about it, or we just seem the same PETA pamphlets of tortured animals? How many "women's groups" can there be that talk about unbleached cotton pads and The Keeper? Isn't there anything more anyone has to say? Facilitating a women's group about health issues is *easy*. Participating in a discussion about why women

feel alientated from the scene and why they feel competition with other women within the scene *and what can be done about it is difficult*. I feel like no one really cares about these "causes", they're just listing them as beneficiaries out of some weird sense of moral obligation to the PC side of the scene. If you want to be political and active, you need to have dialogue, discussion, and real interaction on these issues. Introductory level politics is good, on one hand, but how long do we have to stay in Political Action 101

TeenAge Suicide

WITH NICK FITT

The Impending Slaughter

Hold off on holding the inaugural meeting of the Kofi Anan Fan Club. The organization may not be too long lived.

I have held off writing this month's column until the very last possible minute, because I had to see the latest developments of the subject about which I write. It is a subject that most of you have probably been following in the news to one extent or another.

I would not be terribly shocked if, by the time you read this, the United States has or currently is carrying out a bombing campaign in Iraq. Some of you are no doubt scratching your heads thinkin', "But I thought Kofi brought us that peace deal home. Didn't diplomacy win out?"

It is time for Anti-Imperialist Politics 101. I am probably one of the few people in the world and certainly one of maybe two or three at MRR who thinks that it matters whether it's Iraq or the U.S. who gets handed their ass in the upcoming war.

Cast your mind blank. Remember seven years ago. If you're my age, your 5th grade teacher brought you into the next room to watch a war on TV. The war was over fairly briefly, so you didn't have to cut out too many paper yellow ribbons or write too many letters to GIs. And "we" won.

First off- a word on "we". "We" did not do anything during the Gulf War. "We" watched it on TV. "We" do not own fighter jets, troops or gunboats. "We" are not represented by the den of thieves known as the United States Government. Rather "they" bombed the shit out of Iraq. "They" slaughtered thousands of Iraqis with bombs and later sanctions.

Secondly- the United States Government did not win the war. This opinion finds about as many supporters as does my belief that the US lost the Cold War.

Back up. What is a victory? Without consulting a dictionary, I think we can all agree that a victory is when one achieves one's objectives. Certainly that is a satisfactory definition of "victory." Now that leads us to the question of America's objectives. Did their objectives include, in any way, an independent Kuwait?

I would say no. The United States could give a shit about the territorial integrity of any nation- their occupation of Puerto Rico and their funding of the occupation of Palestine are testament to that. Certainly, if Saddam Hussein were a good ally they would have allowed his land grab in Kuwait. One need look no further than Suharto's seizure of East Timor to see that.

The key word in the second to last sentence of the proceeding paragraph is "if". Saddam Hussein had ceased to be useful to the United States in the Middle East. He was a great man to them when they needed some one to pinch hit for the Shah of Iran once the Irani masses sent him packing, but once he got a little too ambitious for his own good, the United States needed to send Saddam to Shahville.

This isolates the main objective of the United States as getting rid of Saddam Hussein. An objective which they did not achieve. In addition to not achieving that goal, they paid a tremendous political price at home and abroad. The Vietnam Syndrome was deepened when it was revealed that most of what the public was told about the United States war against (as opposed to war with) Iraq. The coalition began falling apart in the couple of weeks after the war. The United States can't land troops in most places in the Middle East. Their only reliable ally in the region is Israel and even Israel can't be reliable until the Palestinians give up their struggle.

That is why the United States is going to war. Because they lost the first war. And they cannot tolerate failure.

The so-called "peace deal" has only brought war against Iraq closer. It leaves the door open for the United States to manufacture a provocation at any time. The United States could give a flying fuck about Iraq having weapons of mass destruction (something I've heard more lately than "Hare Rama" when I would hang out with Krishnas). The "inspections" merely exist so that the United States can snoop around Iraq and go in and bomb the place to shit at any time.

I believe that is important for all those who oppose the United States to oppose the war. The war must be opposed vocally and consistently. It must be opposed in all of its forms. Inspections are a violation of Iraqi sovereignty and a provocation. Sanctions are a violation of Iraqi sovereignty and an act of war.

I have read in the pages of MRR many attacks on the idea of solidarity with third world powers. I have no solidarity with third world powers. What I do have solidarity with is third world people. Furthermore, I know that a defeat for U.S. imperialism is a victory for me, you and the working-class all over the world. This is not "the enemy of my enemy is my friend." The real enemy is not in Iraq, North Korea, Russia or anywhere else. Our main enemy is in the White House.

I'd like to say a bit about "weapons of mass destruction." I believe that Iraq and any other country has the right to build whatever weapons they want. When the United States, the United Kingdom and France get rid of their nuclear weapons, then I believe perhaps it might be appropriate for other countries to disarm- once the thieves club has opened up their silos for inspection that is.

You've got to understand that "nuclear nonproliferation" is something that has only been pushed by the United States and its partners in the international mafia. Nuclear weapons were OK back in the day when the United States was the only one that had them, but once the Soviets acquired it, it was time for "non-proliferation." I am against "non-proliferation" of any kinds of weapons and also the banning of landmines. These are both thinly veiled attempts to take weapons out of the hands of semi-colonial countries. You cannot be neutral when you're standing on the tracks and a train is coming at you .You've ultimately got to pick sides. Do you side with the imperialist army or do you side with the people of the third world, who are in a better position to take power in their own name if they have food in their stomachs and roofs over their heads?

People who are "neutral" in any war waged against a semi-colonial country- the Gulf War, the Vietnam War, the Korean War, etc.- are merely bowing to the pressures of imperialism by refusing to stand in solidarity with an unpopular regime. Some of these people will pose as radicals. Some of these people will pose as communists, socialists and anarchists.

We must call these people for exactly what they are- agents of imperialism in rebel clothing.

Victory to Iraq in the impending slaughter. U.S. out of the Middle East, now. Solidarity with the Iraqi people.

End the sanctions and inspections against Iraq.

END NOTES:

1. Of course you can always reach me at 404A South Main Street, Attleboro, MA 02703.
2. You can always get my band's tape for $6 (I don't make the fucking prices) from 37 Fisher Ave, Attleboro, MA 02703.
3. I'm probably going to Europe for a

month this summer. I want to meet up with people. Write me if you care.
4. My email address if xnickfittx@aol.com. Yeah, it's AOL, it sucks. My mom pays for it. Whatever.

SCREAMS FROM THE GUTTER

Rob Coons

THE DAY I SAVED A NAZI'S LIFE AND LIVED TO TELL ABOUT IT.

Before you jump to any crazy conclusions, let me explain. A couple of weeks ago I went to see STRIFE at Gilman Street. During one of the opening bands I was hanging out with one of my friends. I was telling him about this all girl skinhead band called MAN'S RUIN and their ridiculously titled record "Who You Callin' Cracker". No sooner had I said that, and some guy walks by with a fairly large confederate flag tattoo on his arm. Now I have seen that at the drag races and gun shows, but fucking Gilman Street! So anyway, this guy leaves the club and I basically forget about it. Then a little later while POWERHOUSE is playing, and their singer kept saying something to the effect that "there is a nazi in the crowd and he is gonna get it. "

So let me backtrack a bit. After everything went down that night I talked to some people and tried to piece things together. I was told that somebody went up to the guy and asked him about his tattoo and he just mumbled something. And then he was asked if he was white power and the guy said yes. (Keep in mind I was told this, I didn't actually witness it). Then he was told that white power isn't really accepted around here, and that he should leave. Supposedly he left and then came back with a sweatshirt on covering his tattoo, which leads us up to where I left off.

So POWERHOUSE ends their set, and the house lights come on. Gilman security work their way through the crowd and find this guy. They tell him to get out of the club, or he is going to get fucked up. So he starts walking towards the door and you hear everybody yelling "he is going outside, let's get him." So once he gets outside one of the security guys tells him to start running, but instead he turns around and puts his fists up. Then all fucking hell breaks loose. Everybody charges this guy, knocks him to the ground, and proceeds to kick the shit out of him. Meanwhile, about six Gilman workers and a few others including myself tried to protect this guy. I stood over his body trying to protect him from getting kicked, but there were just too many people trying to get at this guy. Finally, people started to back away and stopped beating this guy. We formed a circle around him and told him that if he didn't leave immediately then we could no longer protect him. So he stood up and started to walk towards his car. It was so fucking intense. By this point there were probably around 75 people outside the club. And if they wanted to destroy that guy, we really couldn't have done anything about it. Fortunately, everybody stood their ground and we got the guy to his car and safely away from the club.

After he was gone, one of the security guys walked up to me and said something about how he didn't really want to protect a nazi, and I said that he wasn't protecting the nazi he was protecting Gilman. If we wouldn't of stepped in, that guy would of been destroyed. Fuck, what if somebody kicked him just right and he died! Then what happens to Gilman? They may get sued, or even shut down. For a couple of days after it happened, I really struggled with the thought of protecting that guy. In the end, I knew I had done the right thing. I have way too much respect for Gilman to just sit by while a bunch of morons fuck it up.

I really need to come clean on a couple of things. First of all, if this was another club besides Gilman I would of not had the same reaction. If I was at some no name rock club and the same thing happened I would probably just stand there and watch the mayhem. And in all honestly, under different circumstances I may of been the one doing the kicking. Nevertheless, a slew of questions are raised by this particular situation. From what I could see the guy didn't antagonize anybody, he just had the wrong tattoo in the wrong place, at the wrong time. Did he really deserve what he got? And yet he was given at least two chances to leave the club unharmed. But he was too much of a hardass to give in. I also think that the kids at the show really need to take a look at themselves, because certain elements of the hardcore scene have become so conservative nowadays.

Let's take a look at our scene in the Bay Area. What about the local hardcore band LOCKJAW 44, whose bass player went on to join ONE LIFE CREW. When he joined ONE LIFE CREW some of the local kids disowned him. Of course, these were the same kids who just a couple of months before LOCKJAW 44 broke up were singing along to their cover of SKREWDRIVER's "Voice Of Britain" (Of course they changed the lyrics to "Voice of Oakland" so that somehow makes it ok). All I am saying is that people shouldn't be so quick to judge others, when in fact it is their own friends and peers that are breeding the hate that they are supposedly trying to destroy.

In all honesty I could ramble on forever about this, but I would really like to talk about some music. That is what you all tune in for anyway....isn't it?

ABNEGATION - "Verses Of The Bleeding" - It was bound to happen. It looks like ABNEGATION now only has one original member. This is nothing like you expect. They have went from thick-necked moshcore to straight metal. Crazy double bass drumming, mixed with heavy guitar leads are what's on the menu here. It is mostly slow-paced and the two singers have that "We've been gargling hydrochloric acid" style. It looks like they said fuck the politics too. There is no pro-life or vegan straightedge commentary to be found on this anywhere. Oh yeah they also do a cover of VENOM's "Welcome To Hell". You know you want it. (Good Life Recordings, PO Box 114, 8500 Kortrijk, BELGIUM)

ANARCHUS - "Quarreling" EP - Fuck, where did these guys come from! This is one of those bands I thought was long gone, and the next thing I know I have their new record in my hands. This is total blast beat metal, with great snarling vocals that stand out amongst all the low pitched growls everybody is trying to replicate nowadays. They have got a great song called "The Other Side Of Stupidity". It is all about equating Satanism with Christianity, and how the belief of both often stem from a weak person with a complete lack of self confidence. And that when you look at the bigger picture, in many ways there really is no difference between the two. Check it! (Blurred Records, 482-1 Naka, Kambara, Ihara Shizuoka 421-32 JAPAN)

BRUTAL TRUTH/CONVERGE - split EP- So here is Volume 2 in the Hydra Head BLACK SABBATH tribute series. This time around BRUTAL TRUTH covers "Cornucopia". It's BRUTAL TRUTH so you know it rules. The thing is, it was totally weird hearing them play all slow. Usually their songs fly by at a light speed. CONVERGE cover "Snowblind", which isn't exactly about inclement winter weather. They do their best arena rock impersonation, and actually pull it off. (Hydra Head, PO Box 990248, Boston, MA 02199)

CORRUPTED/NOOTHGRUSH - split CD OK, I don't know what rock you have been living under but if haven't experienced the agonizing slowness of either band, then do yourself a favor....I can't even tell you how amazing CORRUPTED are. Imagine your head being pushed into a meat grinder running in slow motion. And as your cerebral tissue hits the swirling blades the agonizing pain sends you into a state of complete euphoria. Oh, and there are two bonus tracks on

the CD, including a NEANDERTHAL cover by NOOTHGRUSH. Devafuckingstating! (Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

DROP DEAD - "Witch Hunt" EP - I was informed by a reliable source that this record has actually been out for a while. It came out around the time that they toured Australia. Supposedly the songs have already been released. But after searching through their records I could only find one song on a previous release. Anyway this is DROP DEAD as you know and love them. Punishingly fast hardcore that bleeds from the eyes with rage. May the collector nerd sweating commence. (Spiral Objective, PO Box 126, Oaklands Park, South AUSTRALIA 5046)

GASP/NOOTHGRUSH - split EP - If you start reading enough of NOOTHGRUSH's lyrics, then suddenly Prozac seems like a valid option for these folks. (Insert tounge in cheek here) GASP played the Fiesta Grande festival this year. They were apparently missing a band member so I wasn't very impressed. But on this recording it looks like they have got a full deck. GASP takes a bit of sludge, a dash of grind, and a tablespoon of pure noise and mixes it into a fine mess of Southern California punk rock. Oh yeah and this record came as a special press of 200 on colored vinyl for Fiesta Grande #6. Don't fret, there is a regular pressing as well for all of you unlucky ones. (Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

KEETH - "Transistor" CD - Well it is about time I get to review something from Australia. I find it very difficult to get my mits on records from down under. KEETH remind me of DYSTOPIA, especially the vocal style. Except they are more straightforward in their musical approach, and don't have all the techno wizardry of DYSTOPIA. Nonetheless, this release kicks some booty. (Ruptured Spleen, PO Box 193 Torrensville Plaza, South AUSTRALIA 5031)

PINK FLAMINGO - Crippled Silence - Talk about a completely underrated band! PINK FLAMINGOS have put out a slew of releases and have yet to establish the notoriety they deserve. Let me give you an idea what they are about. It's mostly rapid fire songs that are about a minute long. The sheer energy and speed of their music brings DROP DEAD to mind. This CD is apparently a discography of most if not all of their releases, and you should do yourself a big favor and check it out. (Thought Crime, c/o Jens Walter, Petersburger Strasse 68, 10 249 Berlin GERMANY)

SCHELLER - "Fucked" EP - This is rad hardcore from the San Diego area. They have got that dark unsettling Holy Terror style similar to CATHARSIS and GEHENNA. Hateful lyrics are the norm here, with lovely bits like "I've made a decision never to trust/I've found your life a worthless portrayal /I'd rather die before I read your bible. This band has already broke up, but you should be able to still get this record from the address listed below. (Kiss of Steel, PO Box 3952, Orange, CA 92857-0952)

16 - "Blaze Of Incompetence" CD - If you read my last column, you will know how 16 just crushed me when the played up here in January. Well all I can say is ditto on their new full length. This is a mess of hopeless white trash rage twisted tighter than a fucking tornado. Their music is definitely of the sludge variety. The thing that sets it apart is that it isn't all distorted out like EYEHATEGOD. It's all clean and heavy, and you can actually distinguish what's going on with the instruments. All I can say is it is tough as nails...and them some. (Theologian Records, PO Box 1070 Hermosa Beach, CA 90254)

TODAY IS THE DAY/COALESCE - split EP - Well here you go dirtheads, here's Number three in the BLACK SABBATH series. TODAY IS THE DAY does "Sabbath Bloody Sabbath", and COALESCE does "Supernaut". COALESCE dusts the competition with a thunderous mix of crushing riffs and feedback. TODAY IS THE DAY shows that just because your band has a keyboardist doesn't mean you have to suck. They actually shoot for a more mellow approach, with a valid attempt at replicating Ozzie's one of a kind vocals. (Hydra Head, PO Box 990248, Boston, MA 02199)

VOIDD/KATHODE - split EP - Looks like KATHODE has went straight black metal. Killer math rock metal that switches between fast and slow. And it is all topped off with brutal growls of agony. VOIDD reminds the kids that Japan can hold up their end of the metal hammer as well. They are a little slower and more basic than the KATHODE side. They even toss in a two guitar solos to make sure your paying attention. Not bad, but KATHODE wins my heart on this one. (MCR Company, 157 Kamiagu Maizuru, Ktoyo 624, JAPAN)

Endnotes:

1) I mentioned a while back that I was going to discuss some overlooked bands from the past. I have thought about it and decided that for now I am going to leave that to the other columnists. They seem to be doing an ample job.

2) I have switched my address again! This time it is PO Box 13085, Berkeley, CA 94712. That's right I sold out the West Bay Coalition. Hey I didn't have a fucking choice. Besides, a rock of crack and a hand job in the East bay costs about half as much as it does in San Francisco.

3) Always direct your letters and packages to my personal address. As I mentioned before, sometimes things don't make it all the way to me if it is sent to the magazine.

4) My God rides a skateboard!

GRAVE NEW WORLD

I've often said that I was born in the wrong century. Even just a hundred years ago; any era when there was more landscape than cement. A time when walking a half mile was no big deal. A time when guns had yet to be invented. A time when people befriended real animals (as opposed to 'virtual pets'). A time when one didn't sit at home and wait to be phoned, faxed, e-mailed, or paged. A time when children were raised by their families (and their own vast imaginations) instead of television and video games.

Alas, those days are gone and here I am—to paraphrase Greg Graffin—rooted in the present day. As if you hadn't been reminded enough (and as if you won't be constantly year and a half), we are on the brink reminded in the next of the 21st Century. It's all mirrors and wires, baby. Therefore, I think it's time to perform a brief analysis of our modern, electric culture. (Actually, this is going to be a three-part column, so I don't know if we can consider that "brief".) And, naturally, we'll have to discuss who's responsible for it. I'm sure you know who I mean.

First of all, let me get all my hypocrisies out on the table before I even begin. I have hardly been untouched by, the 'fruits' of technology. I have a phone, a car, a record player, etc. When I get home at night, I flip a switch and the lights go on (though that may soon change if I don't pay my electric bill pretty soon). I use many of our modern-day 'wonders' in my everyday life. However, that doesn't mean that I'm going to give blind support to our so-called progress, because it usually just pisses me off.

Here's the deal. The wheel was invented sometime around 3600 B.C. The paper clip was invented sometime around 1900 A.D. The first supercomputer was invented sometime around 1979. So, while it took about 5,500 years between the advent of the wheel and the paper clip, it only took about 80 years to get from the paper clip to a machine that can perform millions of various functions in a nanosecond. (And, in 1998, it's almost unusual that I didn't use a calculator to get those numbers.) Yeah, there's a point here. We are in the middle of the quickest—and

most overwhelming—onslaught of inventions ever in the history of mankind. It affects us in every imaginable way. Long ago, for someone to send a letter, they would have to write it out, stopping every couple of words to dip their pen in the ink, and pay a messenger to make the delivery. The letter would then show up a few months later. Things are a tad different now. As I type this column on my word processor, it's 1:00pm. When I'm finished, I'll print it up and head to the post office. I'll send it out, and it'll be at the Maxi-Bunker by noon tomorrow. If I was using a computer, I'd type it up and e-mail it out, and it'd be there in about 10 minutes. (Actually, with my vast knowledge of computers, it wouldn't end up there at all, but wherever it went, it'd get therequick.) Anyhow, we are fed an amazing amount of new technology every single day. How are we to deal?

Well, it needs to be pointed out that mainstream (and punk) society often ridicules those who take a hesitant approach toward mechanical progress. It's fairly standard. Look at the arguments given by those who defend the use of computers, UPC codes, or whatever the toy of the day happens to be. They say we're afraid of change and that we just need a reason to bitch. We just talk about yesterday's dominance over today, like some bizarre, grandpa stereo-type talking about the good old days. This is just a simple way of discreditting someone without hearing their arguments. The real reasons for distrust of industrial progress can be summed up with three points. (Hey, Krazinski's manifesto was way too long. I'm not about to make the same mistake.)

First, let's look at the most obvious technological disasters in this century. The Challenger, the Exxon-Valdez, the Titanic (I don't care if they mention Chippewa Falls in it, I am downright sick of hearing about this movie!), Hiroshima, Nagasaki, etc. It doesn't take a brain surgeon to realize that these disasters would not have occurred if we hadn't built the shit that caused them. (Confucious say: You can only bake a pie once you have the ingredients.)(He didn't really say that.)

Second, let's go back to our grandpa stereotype. We all know (or we're told) that old people can't figure out VCR's to save their lives. I'm sure that most of them do just fine. Regardless, why should it matter if they can't? Think about it: you're 68 years old. You've lived an extremely fulfilling life thus far and you're getting close to the sunset of your life. Why in the hell would you even care if you can program a machine to record a fictional sitcom off of another machine? You lived on this planet when there were no such things as televisions and VCR's, and you somehow managed to have a good time. But that's one of technology's greatest faults. As soon as some new innovative toy is placed within our reach, we can't imagine life without it. Well, I'll tell you what, I can. Nearly every little electric gadget we own is a product of 20th century innovation. They didn't exist a hundred years ago, so why is it necessary to have them now? Convenience is the only answer you're gonna find.

Finally, I'm going to admit that I'm not actually opposed to progress. I just wish that progress meant the same thing to everyone. Once, probably when I was drunk or something, I started talking about teleporting. (You know, Star Trek, beam-me-up teleporting.) Anyhow, I claimed that if we took every single person working in either the video game industry (SEGA) or the space industry (NASA) and put them to work on teleporters, we'd have 'em in about three years. Now, that's just something stupid to say, but there is a bit of sense there. (Miss it? Please allow me to explain.) With all the progress we've made in the automotive industry, there's absolutely no reason why we shouldn't have solar and/or electric cars. Hell, with all the progress (and in this sentence, I use the word "progress" with as much sarcasm as you can imagine) we've made in the energy industry (nuclear, hydroelectric, fossil fuel-powered), there is absolutely no way that we don't have the technology to run everything from either solar or wind power. I mean, we can put fellow humans on the moon, but we can't figure out how to make a battery that lasts more than six hours!? In a 7th grade shop class, I made a nitelight that lasted for seven years! Don't even try to tell me that we can't make light bulbs that last more than 6 months. Do you see what I'm getting at? What good is progress if it just helps perpetuate the destruction of our only habitat? I'd say that it goes against the very definition of the word.

This is where corporations come in. (And, god it felt good to not use that word until now.) Any idea, no matter how ingenious, is thrown out the window if it isn't profitable. That's why we're in the mess that we're in now. Shame on the 20th Century. It'll take another entire millennium to fix the problems we've created in just these last, short 100 years. Of course, that's assuming that we start trying to correct the mistakes, instead of just making more.

Anyway, next month I'm going to get into specifics about which corporations are responsible for which technological idiocies. See ya then.

BLAH BLAH.

1. I keep up with a lot of political issues. I know all about the typical "family values" line that's pushed by (mostly) right-wingers. I guess I had a little more to learn. The following is my favorite advertising slogan of 1998...thus far. "Nothing pulls a family together like Honey Crunch Corn Flakes." When I hear things like this, I try to picture a bunch of marketing majors sitting around a table, trying to come up with a super catchy slogan. Somehow, one of them blurts out the above quote, and they all jump up, screaming, "That's it! That's it!". I usually laugh really hard when I do this.

2. So, apparently, Clinton thinks with his dick more than his brain. Finally, we have a president that truly represents his constituents. Well, at least half of them.

3.Western United States, here I come!

4.Write to me. My address is P.O.Box 504, Chippewa Falls, WI 54729. That's it.

Brian Zero
IMAGINE THAT

Everywhere I look these days I seem to be surrounded by Pepsi trucks. A few weeks ago I was almost run over by one. Since Pepsi has helped so many people lose their teeth in this world, I can think of no better symbol for the decay of society around us. Recently a young punk icon I knew overdosed on heroin; meanwhile my best friend struggles with the same drug and tells me he is losing the battle. People are dropping like flies, all while the world's corporate media has brainwashed millions to feel pity over the demise of some lady that they didn't even know.

This is not a society that celebrates life, but one which encourages people to rot in a state of living death. We are supposed to live solely as mindless consumers, slaving away until the golden age of retirement, a short moment of freedom which allows us to realize we have wasted our lives. People who want more, who hunger for life, have one way to escape this absurd cycle: through the power of creation.

Music, film, literature, and every other form of artistic expression are ways through which people can show that they still possess the kick of life. Unfortunately, art itself has been co-opted by the merchants of decay, the Pepsicos of the world, who use it solely as propaganda for the sale of their products. For this reason, there exists a growing contingent of people committed to the production of art through means independent of those who live for wealth acquired through the detriment of others.

In my area, one pro-independent art group which has been trying to establish itself over the past five years is known as

the IAC (suitably enough, the "Independent Arts Coalition). Begun with the purpose of creating a venue for independent bands and artists to perform at, the IAC has undergone many hardships, including having to deal with an individual who embezzled money from them.

Currently the IAC has started doing benefit gigs at an establishment in Santa Rosa called the "House of Atreus." These shows consist of punk, ska, and various other music bands, plus other art expressions from film to spoken word. These shows seem to be taking place rather frequently these days; and if you are in a band that would like to perform, or would like to perform in some other way you should contact Rob at (707) 575-5976.

Until Next time....

STRANGE DAZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

In march scientists reported that a mile-wide asteroid first detected last December, would swing past the Earth on Thursday, October 26, 2028 at about 1:30 p.m. EST. The original report said that the asteroid would probably pass at a distance of 26,000 miles but that there was a small chance of it impacting on the Earth. The next day some NASA scientists said that the original calculations were incorrect and that the asteroid had no chance of hitting the Earth since it would pass at a distance of 600,000 miles. .

In February a man stepped out of a chauffeur-driven Rolls-Royce and walked into a Safeway supermarket in Napa, California, and paid the grocery bills of six strangers. According to the cashier, "He would only ask how much it was and wished them well."

At least three times between November and February a strangely dressed man and woman have appeared at the doors of soup kitchens and churches in West Virginia and left money. In one case the couple, dressed as the "Blues Brothers," arrived at a soup kitchen, said, "No we're not the Blues Brothers. We're angels from Heaven," and vanished from the scene, leaving behind a bag of 240 Susan B. Anthony dollar coins and a card with the initials SMAB. In two other incidents the couple, once dressed in street clothes and once dressed as clowns, left money and the cards behind.

Three men convicted of sodomy by the Taliban Islamic militia in Afghanistan were allowed to live after they survived their attempted execution. The three were buried under the rubble of a stone wall that was knocked on top of them by a tank. According to orthodox Afghan Islamic law, sodomites have to be executed by either having a wall pushed over on top of them or by being pushed from a hill. The Taliban supreme leader ordered the bodies to be left in the rubble for 30 minutes and said that if they were still alive after that time they could be allowed to live. All three were dug out and taken to a hospital.

Authorities arrested a New Mexico man and charged him with fraud for selling "California Red Superworms" which he claimed could eat nuclear waste. Police said that he sold the worms to buyers who were told they could raise the worms as breeding stock, raise large numbers of worms, and then sell them back to the man for use at a federal nuclear waste dump near Carlsbad.

During the tensions over a possible U.S. attack on Iraq in February, a car alarm going off in his neighborhood prompted an Israeli student to inject himself with a nerve gas antidote, mistaking the car alarm for a warning alarm that an attack on Israel by Iraq was imminent..

According to wire reports, a "hairy-faced woman" and another female were shot to death in a Portland, Oregon, karaoke bar in February. According to witnesses, the gunman was apparently a spurned lover of the other female who mistook the "hairy-faced" woman for a man.

In Ladson, South Carolina, in March, Daniel Rudolph, brother of Eric Rudolph who was being sought by police and FBI agents as a suspect in an abortion clinic bombing in Alabama in January, videotaped himself cutting off his left hand as a message to the FBI. According to those who had seen the videotape, Rudolph said, "This is for the FBI and the news media" as he lowered a circular saw onto his left wrist. Rudolph then drove to a hospital where surgeons tried to reattach the hand.

In Dallas, four teenagers claiming to be vampires smoked marijuana laced with methamphetamine and then went on a rampage vandalizing dozens of cars and homes, spray-painting racial slurs and satanic graffiti, and setting fire to a church. In all the rampage caused $300,000 in damage.

In Hialeah, Florida, in March, Rafael Garviso shot his neighbor and his landlord to death and then killed himself all because his car had been towed when he parked in the neighbor's parking space at an apartment building. Garviso had only lived in the building for about one week.

In March the two candidates for mayor of Estancia, New Mexico, were tied at 68 votes a piece. State rules said that they had to agree on a game of chance to settle the tie. One wanted five-card draw while the other wanted to roll dice. Therefore they flipped a coin to determine which game of chance to use. The candidate who favored cards won the coin flip and so the two played five-card draw. The candidate who originally requested the card game won with ace high.

In Charleston, West Virginia, a 52-year-old man burst into the middle school class being taught by his wife and attacked three of her 14-year-old students. He told the students that he was tired of his wife taking out her school and student problems on him. He slammed the heads of two students together and grabbed another while taunting a fourth into a fight.

In March a man with a plastic bag on his head entered the Marine Midland Bank in Pearl River, New York, and handed the teller a note which read in part, "I've got a gun." The teller, unable to decipher the man's handwriting consulted another teller who also could not read it. As more tellers were consulted, the man left the bank. The tellers were finally able to read the "I've got a gun" part but they, and police were later still unable to read the rest of the note.

A couple in Blountville, Tennessee, he a minister and she a psychologist for a local school system, were indicted on child abuse charges for an incident in January in which they sent their 13-year-old son outside naked one cold, rainy night as a form of discipline. The boy was found in a barn and had to be treated for hypothermia. Authorities said that this was not the first time this happened.

In London workers restoring the home of Benjamin Franklin found 10 bodies buried underneath the kitchen floor. Franklin lived in the house from 1757 to 1762. The dating of the bones has determined that they were buried there during that time frame. The skeletons showed signs of being cut or sawed while one skull had holes drilled in it. One theory is that the bodies of cadavers were used by Dr. William Hewson for experimentation. He was the son-in-law of Franklin's landlady. He lived with Franklin for a time.

In China surgeons operated on a 32-year-old farmer to remove two of his three tongues. He was born with one tongue that grew to a length of 13 inches a width of 6 inches and a thickness of 4.4 inches. Two smaller tongues, each about 3.6 inches long, grew while he was a boy.

In February a Florida record store clerk went on trial for wearing an obscene T-shirt. The shirt, promoting the British "death metal" band Cradle of Filth, depicted a bare-breasted nun who was addressing Jesus with profanity. Security police at a shopping mall stopped the

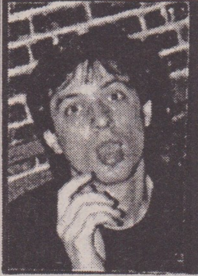
man and told him to turn his shirt inside-out. Then police showed up and arrested him. He faces a $1,000 fine and a year in jail.

According to reports out of Bangkok, two total strangers, one a 21-year-old soldier and the other a 20-year-old unemployed woman, both intent on committing suicide in leaps from the fifth floor of a parking garage, encountered each other there and after discussion, decided to jump together. Both victims had suicide notes addressed to their mothers in their pockets. The woman's note included an explanation of how the two met and their decision.

A judge in New York City has sentenced the owner of a glass replacement company to five years in prison after he was convicted of breaking more than $150,000 worth of store windows in businesses with which he was contracted to replace the glass. The owner and two employees used hammers, slingshots and rocks to break the windows.

According to a report in the London Observer, Taiwan has been inundated with UFO-cult charlatans that are creating new sects to steal money from unsuspecting believers. Noted Justice Minister Liao Cheng-hao, "Our economy has grown very fast. People have money but have not developed mentally at the same speed." One of the newest such cults, the God Saves the Earth Flying Saucer Foundation, left Taiwan for Dallas, Texas at the start of the year. Their leader has promised a "meeting with God" on March 31st and that a flying saucer will take believers to Mars to escape the end of the world.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



RALL DEAL

The Air Force is still figuring out excuses to bomb the shit out of Iraq, the White House is trying to pay off the phone-sex bills and the Federal Reserve Bank is still trying to figure out how to get Americans to save and spend at the same time. But those distasteful distractions serve little consequence other than to provide cover for the federal government's covert expansion of a policy opposed by most Americans.

Remember NAFTA? As we enter the fifth year of our Brave New World Order with Mexico and Canada, the results haven't exactly been stellar. For the first time in memory, conservatives have gotten it right—Pat Buchanan and Ross Perot's dire predictions of an exodus of American manufacturing jobs, gutted environmental standards and depressed wages have turned out to be dead on target. The Fed is fighting off deflation (!) for the first time since the Thirties. And while the Clinton Recovery has generated hundreds of thousands of new jobs crunching code in Silicon Valley, those aren't gigs that people laid off by emigrating factories are qualified to fill. The Clintonistas and their corporate allies know that free trade has been bad for U.S. workers, which is why they're keeping mum about the results.

The pseudo-leftist side of the pro-free trade argument, as you may recall through a five-year haze of bad TV, was that workers in other countries would soon begin to enjoy rising wages and a cleaner environment. In fact, corporations have set up shop exclusively in depressing little dictatorships like Mexico and Indonesia where collective bargaining and governmental concern for anything other than the next payoff are nonexistent. The *maquiladoras* continue to spew toxic filth into tributaries of a Rio Grande lined with squalid shacks housing their underpaid employees.

Clinton promised us that NAFTA could be repealed if it didn't work out, but in fact he's spending what time he has left before Tailgate (so far, my favorite term for the Monica Lewinsky scandal) consumes him once and for all quietly expanding it. He spent a week last month in Santiago at the Summit of the Americas in an effort to lobby for "fast-track" powers that would allow him to sign treaties without consulting Congress. If granted, Clinton would first apply fast-track to add Chile to NAFTA. Furthermore, the erosion of national sovereignty over which free-trade opponents fretted in 1992 is occurring without a squawk from the nation's editorial pages, the vast majority of which supported the President on NAFTA and GATT.

The latest manifestation of the Clinton plan to replace the untidy mess of national borders with an efficient Greater Americas Co-Prosperity Sphere governed by international corporate interests comes in the form of a new report by the Society of Actuaries branch of the American Association for the Advancement of Science now meeting in Philadelphia. The report, titled "Social Security in NAFTA Countries: What If People Stop Dying?" (to paraphrase Dave Barry, I am not making this up) and cosponsored by the social security administrations of Canada, Mexico and the United States, worries that reduced mortality rates will require higher taxes. The question here is, what the hell does our social security system have to do with Canada's? As a veteran of the 1980s mergers and acquisitions craze, I've seen this kind of thing before. The only logical conclusion is that a merger is imminent.

The erosion of frontiers can lead to horrible economic and social dislocation—witness the disastrous break-up of the Soviet Union. No wonder free trade is so unpopular in the hinterlands west of Arlington.

But public opinion counts less and less in a country where political alienation isn't so much about apathy as common sense. Washington doesn't give a damn about what we think, and for the most part we've all accepted that. Nevertheless, the legitimacy of the free trade argument endures, backed by the limitless advertising budget of multinationals and their Clintonite lackeys.

Like both communism and capitalism, there's nothing wrong with free trade as an *idea*. Removing tariffs on imports allows you to buy a superior foreign product if a cheaper domestic one isn't available, it increases consumer selection and ultimately expands demand for goods, which is theoretically good for everyone. Certain varieties of international trade even enhance understanding between cultures, such as the importation of music and films.

The trouble is, free trade as it's currently promoted is only free for corporate interests. Employers can move their facilities to Kazakhstan if that's where labor can be had for the least possible salaries, but workers from other countries can't move to Kazakhstan. After all, we still have those pesky immigration requirements, not to mention the language barrier. So the balance between labor and management tips all the way over to the management side of the seesaw. Workers back in the United States are pressured to accept lower wages in order to compete with their Kazakh competitors. The thing is, you can rent a pretty decent apartment for $80 a month in Kazakhstan.

Even worse, the very same CEOs who sing the siren song of *laissez faire* wouldn't know what to do if *real* competition were ever permitted to prosper. Case in point: American taxpayers involuntarily subsidize the enormous expense of shipping goods made overseas for sale here through business tax breaks. Nike, the current poster boy for lousy working conditions abroad, might not find it as profitable to make their sneakers in Indonesia at the cost of a dollar or two a pair if it had to pay $50 a pair to bring them here if it wasn't for those tax deductions.

Finally, the winner-takes-all tendency toward monopoly in unregulated capitalism causes the spoils of international

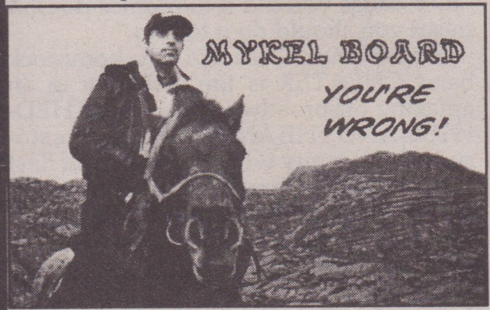
trade to devolve to a few huge companies with the resources to locate abroad at the expense of their smaller counterparts. Moreover, as the Japanese proved by dumping cars on the American market at less than their cost of manufacture during the '80s, big corporations can drive those with shallower pockets out of business by temporarily operating at a loss. No, the only thing free about free trade is the name.

For free trade to work both efficiently and fairly, all international borders would have to be thrown open, people allowed to travel anywhere and everywhere for free whenever they wanted, and a unified global economic system established that provided for a universal minimum wage and uniform environmental regulations. Shipping expenses would be charged at their actual cost, a single currency would be used by everyone on earth, and a global central government would protect the interests of small businesses against predatory pricing.

If we lived in that kind of world, very few businesses would find that it made much sense to make stuff tens of thousands of miles away from their point of sale. The only imports would be items that simply couldn't be made or found at home—which is, after all, what international trade is really for. Unfortunately, the only function of "free trade" in its current manifestation is to exploit wage and regulatory differentials across borders. Capital is free as a bird, while labor remains shackled.

Most Americans intuitively comprehend that the opportunities afforded by a global economy in an information age are not inherently incompatible with basic protections of domestic industries. They don't understand why the world's richest and most militarily powerful nation would want to voluntarily dismantle its economy by financially eviscerating the consumers who drive it. And they certainly don't believe that their salvation lies in selling American-made T-shirts to the Kazakhs. It's unfortunate that the boardroom barons who really run the country aren't as smart.

P.S. Send shit to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, http://www.rall.com



Jesus died for somebody's sins, but not mine.
—Patti Smith

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Sometimes I wonder what comes first: my need to irritate people, cause trouble, stir things up? Or my principles of maximal freedom. Is the latter a rationalization of the former? Or does it come out of it?

I admit, I love a riot. I love people yelling. I love to see staid people taking offense. I love to see beliefs shaken and veneers abraded. I love to see people making fools of themselves, trying to defend what they don't understand. I love to catch the pompous and the self-righteous with a carrot up their asses.

Ultimately, however, it doesn't matter which is first. They each feed and reinforce the other. Causing trouble, stirring things up MAKES maximal freedom, at least when it's done right. When it's done wrong, of course, it makes dictators. Just look at how Hamas elected Netenyahu in Israel. Troublemakers, more than anyone, need to be careful.

—Mykel Board

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Sometimes being Mykel Board is more annoying than a rectal itch. I don't mean being AROUND me. I mean the actual experience of being in this particular body with this particular reputation. I'm at ABC NO RIO with my pal Esben, visiting from Denmark. "I don't think I've ever seen a smaller or worse venue," he says. He doesn't mean "worse" like in nasty or unpleasant. I know how he uses English. He means worse like in "scummy." So I thank him for the compliment.

I've worn my Skrewdriver t-shirt for the occasion. I want to show Esben what confrontation is like. I want to .... well, we'll discuss reasons later.

So I'm leaning against the wall, watching the bands, when I see this guy staring at me. About 20, he's skinny with the short hair and sincere look of many young emo-ites.

He's not particularly attractive so I don't stare back. I do notice that he's looking at my t-shirt and whispering to others. Then, he disappears, upstairs. He doesn't say a word to me. He doesn't even approach me, but he's gone to report me.

Like the kid you hated in school; like the worst cowardly prissy "I'm telling" cry-baby; like every person who will not take responsibility for themselves but hides behind cops, flags or heavy weaponry; this guy won't confront, but will only report to the authorities. If anything is less punkrock, I can't think of it— except maybe no smoking or no drinking rules.

In a few minutes, in a panic, down the stairs comes Tribal War/Neurosis—and my friend, Neil. The cowardly emotwerp points me out to him. Neil looks at me, laughs, shakes his head and whispers to the guy. The guy shrugs, turns toward me and smiles, and walks back where he was standing before. I don't smile back.

After the band, I go upstairs. Neil calls to me from behind the records.

"Ah Mykel," he says, "always one to cause trouble. If it's not a chicken bone in your mouth, it's a Skrewdriver t-shirt."

A pal of the worm who told on me walks up to me. With short dark hair and absolutely hairless cheeks, his face reeks of sincerity. He points to my shirt.

"I understand you do that with a sense of humor." he says, "I hope so."

"If your friend wanted to say something to me," I say, "why didn't he?"

No answer.

Jeezus fuckin' Christ. Was the guy afraid of me? I'm five foot three inches tall. 50 years old. And this just-post-adolescent is afraid of me? What am I going to do, fart and gum him to death? Why does he need an army to take care of his personal problems? He's not Bill Clinton.

Scene shift: NYU. Eisner and Loeb are not song writers. I don't know who they are, but there's an auditorium named after them. Tonight Jello Biafra is speaking. Despite the feud between he and Timmy, both have remained my friends for a long time.

Biafra's harangue starts at 8. It lasts three hours. Afterwards, at a very late dinner, Biafra is surrounded by friends, admirers, hangers on, and people who want something. I'm with Peter, an attractive American Oriental who I met on the punk list.

During his talk, Biafra mentioned that a proposed government law would make it legal to call irradiated foods *organic*. He said the food could contaminate people, spread radioactivity.

At dinner, Peter challenges him.

"That's wrong," he says.

Biafra looks up.

"Passing radiation through food doesn't make it radioactive," he tells him, "Just like getting a tooth x-ray doesn't make your teeth radioactive."

Biafra looks up from his handkerchief, where he's just blown the snot of 46 hours without sleep.

"I didn't know that," he says, "I thought..."

"Nope," answers Peter, "no radiation."

"Well, it still could change the character of the food itself." he answers.

"That may be," says Peter, "but its no more than a microwave. Both are radiation."

Biafra pauses and considers. "I didn't know that," he says. "Thanks for the information."

He then returns to eating. Peter has issued a challenge. It was met, discussed and finished.

Later, Biafra asks about ABC NO Rio, I explain my unsuccessful effort to rile people up. One of his entourage, a young man with long black hair and blacker eye make-up, is outraged.

"You wore a *Skrewdriver* t-shirt?" he

says, choking on his vegieburger.

"Sure," I nod, "how else am I going to wake those people up?"

"That's Mykel," says Biafra, smiling, "always out to cause trouble."

This settles the case for the long-hair. I've got the star's approval so that's it. No dialogue. No discussion. No battle of ideas. I'm Mykel Board, so I can do it. Period

How can I challenge these knee-jerkers if I'm always *Mykel Board*? How can I get in the fights, have the discussions, arouse passions? Who I am explains my motives before I have the chance. Maybe that's why I like to travel so much. I can be anyone I want to be— in Mongolia.

William Pierce is another troublemaker. He wrote *The Turner Diaries*, a novel about a white racist group that rebels when the government sends Negroes to confiscate America's firearms. It's a scary book written by a racist and anti-Jew. Some say it was the inspiration for the Oklahoma City bombing.

But the American people — the decent, level-headed, responsible portion of the electorate that didn't vote for Clinton — what about them? Why are so few of them speaking out against the government's warmongering? I mean, when our government goes in and tears up another country and massacres thousands of its citizens for no good reason, it reflects on all of us. Why do we not at least speak out against it?

For an answer we must examine in more detail the role of the controlled mass media in this affair. They are not just telling the politicians of both parties that, if they want media support at the next election, they had better rattle their sabres at Saddam Hussein; they also are deceiving the American people about all of the issues involved.

Mass media, with their treatment of the Middle East situation in general and the U.S. government's war plans against Iraq in particular, are doing for the rule of law in international affairs, what Bill Clinton is doing for morality in government.

Does that quote come from Biafra's speech? Nope. It comes from William Pierce in a recent internet posting. The ideas of anti-Jew racists are not so different from the ideas of you and me and Noam Chomsky and Jello Biafra. Their solutions are different, but their analysis is right. Don't you think those are ideas worth discussing?

That quote came to me an email mailing. I replied to Pierce asking for more information. Instead of a reply from him, I got an automatic response from his Internet Service Provider: *the account <nowarwithiraq@mailcity.com> has been shut down by MailCity for violating our terms of use. Your message to this account will not be seen or read.*

Yep, they censored William Pierce. They stopped the dialog. Conversation ended, just as if he'd been Mykel Board. Only the means were different. He was stopped by what he said. I'm stopped by who I am.

During the sixties, a frog named Herbert Marcuse wrote a book called, "A Critique of Pure Tolerance." In that book he introduced the idea of *Repressive Tolerance*. That idea says that tolerating repressive ideas is itself repression. This concept became the justification for lefty attacks. Newspaper office bombings, machine-gunnings of writers and speakers, all were ok in the name of ending tolerance. Later that same justification became the theoretical basis to bomb abortion clinics. It is the argument of Moslem militants when they beat women for not wearing the veil.

Herbert Marcuse is wrong. Tolerance is not the enemy. Intolerance is. Free Speech is like a muscle or your prostate. If you don't use it, it'll atrophy and disappear. Today's repression by you will bring tomorrow's repression by *them*.

I want to do more than give a few buck to the ACLU. I want to expand freedom to the widest possible margins. I want to allow everyone, no matter how extreme, the right to say, wear, and except for giving unwanted physical pain, do what they want. I want to let people know that it's okay to make others uncomfortable. There is no right to comfort. It's good for you to know what it's like not to be surrounded by clones of yourself. It makes you squirm. Maybe you'll say something about it. Maybe in the saying, you'll learn something.

I wear my Skrewdriver t-shirt so you can wear your Crass t-shirt. I wear my Skrewdriver t-shirt so you can go to ABC NO RIO in the first place. Yeah, you totalitarian squirmer, I wear my Skrewdriver t-shirt for you— and when I can't— you're going to suffer much worse than I am. I suffer for *your* sins, buckaroos. Someday, when the censor shoe is on the other foot, you'll see it. But you'll get more shit than I will, I'm Mykel Board, ya' know?

ENDNOTES:

—>*Letters to the editor dept:* Many columnists answer letters printed in the letters section. Lately MRR has been emailing critical letters to us, pre-publication. That gives us the chance to answer in the same issue. For newer readers, I'll explain why I never take advantage of that opportunity.

Every month I give my opinion, say what I think, explain why you're wrong. You can't answer me— at least not the same month or with the same visibility. The letters column is a small space where you can have your say and present ideas different from mine. It's YOUR space, not mine. You should be able to say what you want without my interference. Want an answer? Send a copy to me (POB 137, Prince St. Station NYC 10012). Eventually, I'll get around to answering it. (I answer quicker if you include a nude picture of yourself, or even better, a videotape.) Sometimes I'll send a personal letter to an in-the-zine letter-writer. But I won't take advantage of my position to have the last word in the letters column. I have enough last words right here.

—>*Fortuitous error dept:* A guy named Jim sent his zine *Ride On!* to my PO Box. It was not, however, addressed to me. Instead it was for "Larry/Zinedomcome." Wrong guy. Nice zine though. Eighty-eight pages in issue number one. Wow! The focus is pro-bike, but there're clipped stories from the press, a punk guide to J. Alfred Prufrock and tons of stuff I haven't even started yet. It's a big thick work of love and it's only a dollar!!!! You can get one for yourself from Jim Rice, POB 236, Abington PA 19001. Tell him Larry sent ya, whoever he is.

—> Reuters reports that HPV, a common sex disease has increased dramatically among college-age women. However "cigarette smoking appears to be protective against persistent HPV." Now we've got alzheimers and HPV to show what smoking is good for. Soon the government will encourage smoking... yeah right. It could cure cancer and ingrown toenails and the government wouldn't encourage it. Who would be the badguy then?

—> *Further on the smioking front dept:* ABC NO RIO has expanded their non-smoking policy to the upstairs lounge as well as the non-ventilated basement. Is this creeping California-ism or what? It's sad to see the growing intolerance there. Looks like in addition to the chicken bone and the Skrewdriver t-shirt I'm gonna have to start smoking. Yuck!

—>*Poly wanna cracker? dept:* Roy Romer, the governor of Colorado, admits that he's been carrying on with another woman for 16 years. He's polyamorous, and his wife knows all about it. It's a good thing the Gov doesn't have any control over naval vessels. Otherwise, they may be sailing for Utah; guns loaded, wagging the dog.

—> *BTW dept:*, By the time you read this, there will have been an anti-war march in NYC. (What decade is this?) I was going to join, but they wouldn't let me make a sign: "Just 'cause you did it to Monica doesn't mean you should do it to Iraq."

—> *More than an Inch dept:* The homorock band CHEATER is the orchestra in an amazing off-broadway play called HEDWICK AND THE ANGRY INCH. The story is about a guy who escaped from East Germany by becoming a girl— or trying to. But they botched the sex change. All that was left was a lifeless inch of flesh. Thus the name of the show. Funny, sick, mean, and a slap at hets and homos alike. Boy, do I love musicals. Keep an eye out for this one man (...er...) and band show when it comes to your town.

—> *WHERE? DEPT* Florida of all places!

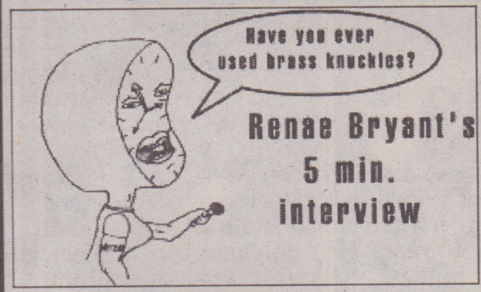
COLUMNS

The state that is the nastiest most censorious also has a lot going for it. I've already recommended a printer from there. Now comes another ad from another zine-friendly printer. That is Marrakech Express, 500 Anclote Rd. Tarpon Springs, FL 34689-6701. While they don't specifically say they're censorship-free, they do have quotes from plenty of zines. These include *Baby Sue*— not a mild one. If you need a printer, check 'em out and let me know what happens.

—> I don't know if you can still get it, but you can try. It's way overpriced at $9.50, but *My Date With Henry Miller* by Suzy-formerly-David Crowbar, postscript by Bob Black, is the height of weirdness. The American anarcho-surrealist-fringe is populated by oddballs, of course, but until you take a look at this, you don't know how odd. If you got the bucks and the balls, send one or both to: Susan Poe, 116 Shepard St, Lansing MI 48912

—> *How many suckers dept:* I'm writing this before the April issue comes out. I don't know how many suckers fell for this year's April Fools' column. I bet a bunch of you still believe that Timmy Yo has been writing my columns for the last three years. He hasn't. He wouldn't dare.

Right now, I hear Tim's sick again. I can only wish him the best and remind him of my love and admiration for him, even though he's consistently wrong.



Beyond all my better judgement, this column will be a short winded diatribe. This comes as a result of my inability to seize my last minute 5 min. int. As a result, I will no longer be waiting to the last minute to secure such interviews.

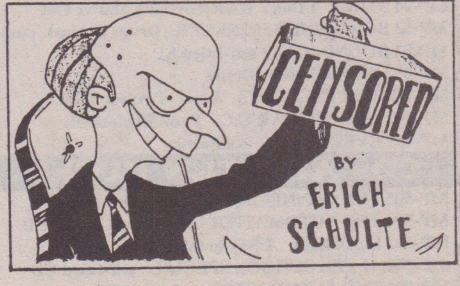
The theme this issue was supposed to be about contraception, vasectomies and health, until it was cancelled at the last minute. I am quite well aware why vasectomies and contraception are linked together in this issue, having had a very educational conversation with Jen Angel. I do not need to state her views being that I am positive they are already within these pages.

I had to laugh at myself because I was almost in disbelief at a very logical solution to the lack of contraceptive choices for women.... vasectomies. I, who consider myself a feminist, had the same stereotypical thoughts about contraception, that it is the woman's responsiblity. I held this belief only for the reason that, generally speaking, I would not trust a man with the responsibility. To tell you the truth, if some man told me he had a vasectomy....blah, blah, blah, ...I would immediately ask for documentation. In a world of limited safe and effective birth control for women perhaps vasectomies are the answer.

It never ceases to amaze me that "we can put a man on the moon, but we can't create a safe and effective method of birth control for women." What it very horrifying to me is amount of ignorance that exist, especially in teens surrounding contraception. This I speak out of experience. I remember having sex, if you'd call it that, at fifteen and using the non-method of withdrawl. I also was so ignorant about sex that I thought that a woman could get pregnant just from a man penetrating her, I didn't realize that fluid had anything to do with it. So after my de-virginization I thought for sure that I was pregnant. As destiny would have it, I didn't get pregnant then. For the next four years I had sex and used a combination of withdrawl and condoms. In those four years, my girlfriends educated me on how women got pregnant. That education did not keep me from getting pregnant.

At nineteen, after the first and only time I had sex with my boyfriend, I got pregnant. No man had ever directly come inside me and this ignorant fool did, thinking he could not get anyone pregnant. No one told me there was such a thing as a morning after pill, so I just waited. Sure enough I was pregnant. Now, I was ignorant about sex, but not about my future so I carried the baby until term and delivered a baby boy who I gave up for adoption. (Which is a story I can save until we do a abortion/adoption/raising theme issue.) So, after that I got on oral contraceptives, the pill. This worked great. I usually doubled up with condoms. Well, then one of my girlfriends got pregnant on the pill. I was so terrified of becoming another statistic that I went to the doctor and asked to be given the diaphragm. So I used the diaphragm. About three weeks into using it I started feeling sick. I called my doctor and asked if it could be the diaphragm. Of course they said, "no." A week later I was at work, I began having hot and cold flashes. I went home and went to bed. I woke up and felt so weak, that I could barely walk. My mother rushed me to the emergency room. I felt literally that I was going to die. It turned out I had a massive systemic infection as a result of the diaphragm. The doctor informed me that some women's body reject the diaphragm which causes infections, even when used correctly. It was so bad that it weakened my kidneys and it was six years before I could drink anything with cafine in it. Once I recovered I decided that I would take my chances with the pill. I have been on and off the pill since 1991. The brand I prefer is the ortho-novum 777. Even with the convenience of the pill, I still face these risks and side effects: 1) developing blood clots and blockage of blood vessels, 2) heart attacks and strokes, it increases the tendency to develop strokes, 3) gallbladder disease, 4) cancer of the reproductive organs and breasts, 5) irregular vaginal bleeding, 6) fluid retention, 7) melasma-darkening of the skin in spots, 8) nausea, vomiting, nervousness, depression, dizziness, loss of scalp hair, rash and vaginal infections. For one of the most commonly chosen methods of birth control, it sounds pretty inviting?! Norplant was suppose to be the next great method, but also failed in that some women suffered continual bleeding, severe cramping, migraine headaches, fatigue, dizziness, and extreme weight gain. We all know what happened with the IUD, it killed women. Then they just recently took the sponge off the market because it was causing severe infections in women. With that rosy picture it leaves condom, which have broke inside of me more than once and sterilization. It just so happens that according to the 1995 survey released by the Centers for Disease Control's National Center for Health Statistics, female sterilization is the leading method of contraception among U.S. Women ages 15 to 44.

So, going back to Jen Angel's original premise, vasectomies are sounding good right about now. Since they are easily reversed, why not? Before I end this column, I wanted to include a number that I wish would have existed when I was younger. If you need to find a physician to prescribe legal morning-after contraception, call (800)584-9911, a hotline sponsored by the Reproductive Health Technologies Project and Bridging the Gap Foundation. The comp., Put Some Pussy In Your Punk, is out and doing quite well already. A big thanks to everyone for their support. You can contact me at PO Box 251 Norco CA 91760-0251, www.ontherag.net, and webmistress@www.ontherag.net.



First some old business. A letter to MRR a couple of issues back (by the time this runs anyway) which I didn't read until now asked whether "flak" in the Chomsky-Herman model was really a means of distracting the public, rather

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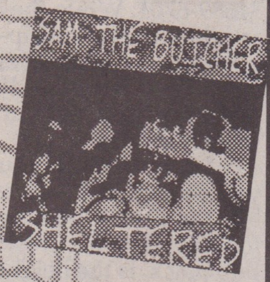

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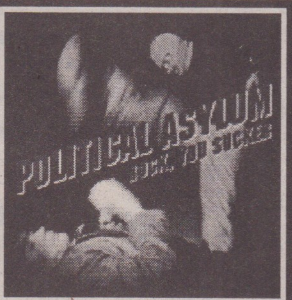

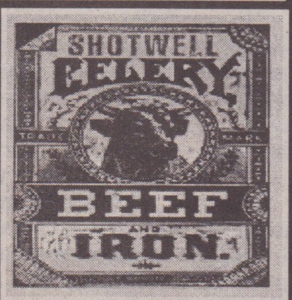

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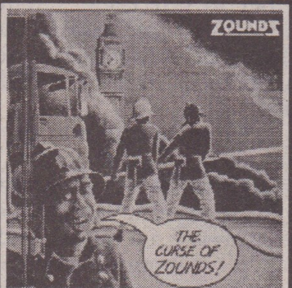

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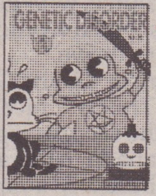

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18th-San Francisco, Ca

than disciplining the media. I double checked here's the quote as it appears in the list of filters. " (4) 'flak' as a means of disciplining the media." The idea that we are distracted with news about meaningless events such as the OJ case or the Super Bowl is important though, and I'll probably talk about it here at some point. Secondly about 3 weeks after (of course) i sent in my last column on the feminist movement to censor porn found a cool book of pro-porn and/or anti censorship writings by women at the Anarchist Book Fair. Its called Tales from the Clit; A Female Experience of Pornography. Its edited by Cherie Matrix and published by AK press. The writing is generally straight forward and the women tell a lot of interesting stories.

Ok, now onto the topic of this month. Project Censored is a non-profit project run out of Sonoma State University that searches through the media to try and find stories that are not receiving adequate coverage. Every year we put out a list of the most censored stories in a book and try to publicize the book, the stories, and the fact that the media is not functioning properly. This years list is done. Rather than either present the list with only cursory attention to the individual stories, or in a really long format that would be tedious to many of you, I'm gonna split it up, half in this column, half in the next. Also I'm not including the sources here, but if want them, e-mail me, contact the project, or better yet buy the book and support it. They sources are typically well established alternative periodicals, like The Nation or The Progressive. Finally, I'm not writing this as a representative of the project. The rambling tirades after each story are just my take. Drum roll please Anton....

The number one story is that the Clinton administration has been promoting U.S. arms sales abroad. I wasn't exactly shocked by this one, I mean Clinton is a supporter of the fact that the U.S. is the only major country not to sign on to the land mine ban. Well thanks to largely to Clinton's policies the U.S. is now the world's number one exporter of arms, which is just one more reason to be proud of our country. Another surprise is that the Arms dealers and manufactures are major contributors to both parties. The significant part of this story is the effects of these sales. Obviously these weapons are used to murder and mutilate civilians around the world, but as Americans, we're not really supposed to care about that. What is most interesting is that in the last five military conflicts, American soldiers have faced weapons that were made and sold by U.S. firms. This might seem like something that U.S. military leaders would be upset about, but the reality is quite the opposite. They use it to justify increases in military spending. They point to the high tech weapons that have been sold by the U.S. arms dealers and demand that we fork over our tax dollars to better arm U.S. soldiers. Of course the technology we pay for will eventually be sold, for private profit, and then used to justify more government spending. Its just one more example of tax and spend... conservatives.

The number two story is the selling of cosmetics and personal care products which may cause cancer. Apparently the FDA doesn't regulate these types of products as strictly as it does food. As a result, substances that have been banned as food additives because of their cancer causing potential can still be found in your shampoo or make up. These substances can be absorbed through the skin, and might act as carcinogenic agents just as they do in food. Just to be clear, the story isn't "shampoo causes cancer!" Its just a possibility, but a pretty important one that ought to be checked out.

Story number 3 is the auctioning off of America's academic institutions. Corporations are entering into "partnerships" with universities all over the country, and gaining influence over what is studied or researched, perhaps even what may be learned. This is exactly what has been occurring in my school system, the California State University, which is the largest in the country, and I think the world. A group of corporations has set up an arrangement wherein they will be responsible for building an information network and the accompanying technology that will be the primary source for students' information. Included in this corporate gang are promoters of such free thought as Hough's Aircraft, a major military contractor. I wonder why they would be interested in controlling information? Well anyway, the idea has met overwhelming opposition from both students and faculty, but because those two groups have little to do with a university, they are powerless to stop it, and it will go ahead regardless. This is just one example, other corporations make donations and enter into partnerships in order to dictate what research is done. So in other words, they use public institutions to do their work for them. This way they can design carcinogenic products, or weapons like those listed above much more cheaply and pass the savings on to their pockets. This could all be avoided of course, with properly funded Universities which wouldn't need corporate money to thrive.

Story number 4 is the Global Servalence System. This is a nice little project carried on by the security agencies of the U.S., Britain, Canada, Australia, and New Zealand. It is basically a network set up during the cold war by which any and all telephone calls can be intercepted and monitored. Not only has the operation continued since the end of the cold war, it has been expanded to include telex and e-mail communications. It focuses on international communications, but also has the capability to get at communications within a country. Until its recent exposure, the operation was so secret that most members of parliament in some of the countries were unaware of it. Now that's democracy!

If you Americans reading aren't proud of your country and your system yet, get ready for story number 5! The U.S.A. is number one... in the manufacture of torture devises. In fact, 42 out of 100 companies that produce tools of torture are based in the U.S. These are primarily electric shock devices, some of which could be used in self defense, e.g. tasers and stun guns. Other products have no real possible use other than torture. These are generally cattle prods redesigned for use on humans. All of these weapons are sold to known torturers, including police. American police buy many of the tasers and stun guns these companies manufacture. If you want to see your tax dollars at work, check out the video of the Rodney King beating in which police used a taser which deploys hooks that attach to clothing or skin. Once the hooks are in, the officer (or third world torturer) can deploy as many shocks as he likes, causing excruciating pain.

Last year Project censored had a breakthrough success with the number one story, which was the Cassini space probe, which was to take of for orbit with a payload of several pounds of plutonium. The story did receive national attention, partly because of the project. Even 60 minutes got the scoop from the project. Well, it turns out the Russians beat us to the punch here. Next on the list is that in 1996 they launched a mars probe with 4 canisters of plutonium on board. The only problem was that the thing crashed. The canisters are somewhere in Bolivia, but still haven't been recovered. Don't get hysterical though, plutonium becomes perfectly harmless in between 10,000 and 250,000 years.

Ok, I've got a lot to do, so I'm gonna stop here. Next month I'll give you the rest of the top ten, and then the two or three out of the rest of the top 25 that I think were the best (or worst), as well as one of the runners up which was given to us by Food Not Bombs.

A couple things about the stories in general. First no matter what you think is the cause of media self censorship, the fact that these stories are out there, and go uncovered prove it does exist. Either that or Americans wouldn't be interested in the fact that their shampoo might cause cancer. That fact, and the content of the stories themselves show a single ominous pattern. Private power buying up everything in sight, using it to fuck everyone

else over, and making you and me pay for it. The arms and torture devise dealers make a lot of their money by selling their products to the government, which pays for them with your money. Its no secret that the FDA, along with other government institutions that are supposed to monitor private power, such as the EPA, or the Justice Department, is a total joke that has been almost completely corrupted. If that's not bad enough, the one area where people are supposed to be able to go for objective learning, and that is supposed to conduct unbiased research for the general good is being co-opted by private power, as the universities are bought up in much the same way as the government was.

If you want to help you can start by calling your local media outlets and asking if they have herd of these stories and why they aren't covering them. They'll probably want more info that your say so, so if you think you know a media outlet that might be interested, want more info for yourself, or want to help us set up a radio interview, you can contact Project Censored at Sonoma State University, Rohnert Park, Ca, 94928. (707) 664-2500 (phone) (707) 664-2108 (fax) e-mail: censored@ censored.sonoma.edu. The Web page is at http://censored.sonoma.edu As always, feel free to e-mail me at homerRmone @aol.com

INTIMIDATION

Vulture Rock has some interesting new product for you. The first item is a full length album by PIST N' BROKE, "The Last Call 1992-1996". This ska-punk-skinhead outfit covers several different musical styles and they do them all well. The first side starts out strong with "Skinheads For Life" and progresses through other solid tunes such as "I've Been" and "Friday's Children". Turn her over and the lead off track "Punch the Clock" laments the plight of the working man. "Twenty to One" is a melodic punk song with a lot of vigor. The grand finale is "Living in the Ghetto" which has tough elements complimented by a saxophone background. PIST N' BROKE show that they were on the cutting edge of the internationally popular trend of combining ska and punk. PIST N' BROKE are committed to capturing Richard Werstine, a Neo-Nazi sympathizer who killed their friend, and a 12" X 6" " Wanted" poster adorns the back of this album.

The next Vulture Rock release to be dealt with is IMPACT from France with their EP "Coupable". IMPACT sings in French and the songs have a fine sing-along-with-the-lads quality. These French skins offer melodic oi on "Coupable" and "Trahison" and then turn up the speed and the volume on the BLITZ song "Les Pieds Devants". Good shit. Order one from Vulture Rock, POB 40104, Alburqueque, New Mexico 97196.

POSSIBLY THE MOST POPULAR STREET BAND IN THE WORLD! THE TEMPLARS have a 10" available on Do A Runner/Go Kart Records. New York's finest deliver the fuckin' goods again on this unbelievably great record! The song "Skins and Punks" fucking jumps off the vinyl at you! THE TEMPLARS demonstrate each time out that they are of the highest order. Obtain this 10" "THE TEMPLARS 1118 -> 1312" from Do A Runner, POB 23523, Brooklyn, NY. 11202-3523. (Read the Do A Runner Zine for the best interviews and articles on Oi! and Street Punk)

Fuck yes! THE WRETCHED ONES have a steaming oi tune on the Oink! Skinzine Number Five compilation. THE WRETCHED ONES kick down the door on the first track of the "B" side of this four band extravaganza. "The Oi Mode" is another hit in the continuing legacy that THE WRETCHED ONES have created. One of America's best oi bands hands down! The KRAYS finish off the "B" side. Side "A" is dominated by the INFILTRATORS. This great New York band has blistering vocals over persistent good guitar. "Fucking Cowards" has lyrics like "White Power, White Cowards, Last Hour". Strong shit! The LAGER LADS also turn in a raucous tune with "Finest Hour".

GMM Records has four rockin' additions to the catalogue this month.

Rising up out of the swamps of Austin comes that tough American streetpunk outfit LOWER CLASS BRATS. Right from the start, Bones (Vox), Marty (guitar), Rick (bass), and Rob (drums) are in your face. Good guitar with sing-along harmonies. Good shit!

Next up we have the MURDER CITY WRECKS from Detroit, Michigan, with their CD "Get Wrecked". This has a decent streetrock feel to it and would warrant your consideration.

You remember that great "Cider Woman" 7" by MAN'S RUIN on GMM last year? Well here's the follow up CD chock full of good songs with all-around good singing, good guitar, and a sense of humor too! Parts of this CD, entitled "Who You Callin' Cracker", have genuine hooks! You might find yourself humming these tunes after several listens.

Just when you thought it was safe to go back to New Jersey along comes U.S. CHAOS! These knuckleheads were years ahead of the current patriotic kill-em-all mentality. Some of the songs on "We've Got The Weapons" rock pretty good.

ADOLF AND THE PISS ARTISTS have some high quality punk coming straight at you this month. This is no frills, rough-hewn, punk rock fresh out of Atlanta, Georgia. APA questions our priorities with dead war heroes and our worshiping the industrialists. ADOLF AND THE PISS ARTISTS do a good cover of "For Adolfs Only" by the VALVES. Check it out.

TKO Records has 3 smash hits on its hands this month. The first two are in a beautiful double-pack gate-fold affair with THE ANTI-HEROS vs THE DROPKICK MURPHYS. This is billed as "The 1998 American Street Punk Title Bout" and there are certainly some bloodied noses when this gets underway. First in the ring you got THE ANTI-HEROS, truly the grand veterans of the skin-head street rock battles. With the primary cut, side one, THE ANTI-HEROS rail: "Rich people don't go to jail!" This band has something important to sing about and they hammer you with it emphatically. Flip this single over and you have a killer live version of the song "Election Day". The intro goes: "This is for all the pricks whose votes are up for sale in congress". Yes! You can be proud of America and hate the government!

Record two features Boston's favorite sons, THE DROPKICK MURPHYS leading off with the "Road of the Righteous", an energetic number which will have you singing along in no time. The "B" side of the record has a respectful and impassioned version of the CLASH's "Gun of Brixton" written by Mr. Paul Simonon. This split 45 is essential for you punks. Get it! It's the real shit!

Next in the TKO product list is the first rate EP by Sonoma, California's THE BODIES. This fucker starts out with a rocking punk tune "Suicide" with fully charged guitar and tight two-part singing. Then we segue right into "Left Right" which keeps the rock momentum flowing right over to side two.

This "B" side comes out with a full-throttle guitar- blazing fast "West End Kids" that includes shouted harmonies. For a real treat THE BODIES end with an excellent cover of THE KIDS song "Baby That's Alright". Great! If you have one rock n' roll bone in your body go get this EP right now! Look for another BODIES 7" on Radio Records in the near future. Radio Records is also working on projects by THE SHIFTERS, C.T. and Karen's new band; and you can look for a possible record by the DISAPPOINTMENTS sometime soon.

Helen of Oi has two offerings for you

plebians this time out. The first record features the band ZERO TOLERANCE from London, England leading off with "Boozer" and flowing right into "Get a Life". This is melodic punk well-played and competent. The flip side contains "Sick of You" and "J.S.A." - all in all a pleasant, if not threatening release.

The second entry in the Helen of Oi new records department is GOBSMAKT, from New Zealand, with the "Police State" EP. This fucker has far more teeth! Right from the get-go the band establishes their authority with their theme song "Gobsmakt". There's definitely punk rock spoken here. "Killing Game" raises the stakes some more with the venom starting to percolate. Side two has a fine start with "Police State" which has an admirable U.K. SUBS sound to it. The closing number "Animosity" is somewhat faster with a tearing and clawing finale for you punks. Quite good!

The KICKERS from Japan have a good 7" EP out on Pogo 77 Records right now. The title of the EP is "Another Soldier". This feisty record comes on like gangbusters with the lead off song on the "A" side, "Another Soldier". Flip this rascal over and you got two more good songs in the TOM AND THE BOOT BOYS vein. This is yet another fine example of the Japanese approach to streetpunk. These fuckers rock!

Another quality record from Japan is the compilation "Transition Period" featuring DICK SPIKIE doing their song "Time Bomb". On the "B" side you have YOUTH ANTHEM stirring up quite a fuss with their heartfelt tune: "No More Violence". Last but certainly not least is the DISCOCKS doing "O.P.D.L.". The DISCOCKS consistently produce top notch punk rock!

STAB FROM THE PAST DEPARTMENT:

That ever so ecentric label from Texas, EV Records, has released a limited LP of alternate takes and unreleased shit from Australia's legendary CHOSEN FEW. The LP is entitled "Do the Manic" and the songs were recorded in 1978. This raw ass punk is kind of an amalgamation of the SAINTS and the MC5. Some of the songs are punk as fuck while others suffer from excessive guitar wanking. Mostly this is an important document of the halcyon days of Australian Punk. Order this before it's all gone. EV Records, POB 49984, Austin, Texas, 78765.

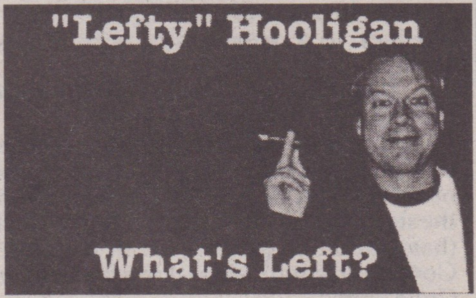
On the live music front the FORGOTTEN continue to win over new fans and further enthuse their existing crew. The FORGOTTEN put on a rocking show and whet our appetites for the highly entertaining RANDUMBS. The RANDUMBS have always played their asses off, and they have gotten better with age. The RANDUMBS set kicked ass with the crowd singing along to "Made In The USA". After a two year banishment, the triumphant RANDUMBS claim Gilman Street as their own! You sorry drunks should get off your barnacle ridden asses and go support the RANDUMBS!

The hard hitting BRUISERS from New Hampshire have a very thorough anthology available on Cyclone Records. It's entitled "Anything You Want Its All Right Here". This authorized BRUISERS 1988-1994 anthology covers everything from "Intimidation" to "Gates of Hell" with lots of street rock meat sandwiched in the middle. Get this CD! It's a history of one of the more important and influential punk bands to ever grace the streets of Boston and New York! Write Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054 USA.

An interesting zine for you to check out is KICK IN THE BALLS. This photocopied effort from Nottingham, England has an interview with San Francisco's great REDUCERS as well as a long interview with CONTEMPT. There's lots of record reviews and football news too. Contact KICK IN THE BALLS at: 40 Grafton Court, Canning Circus, Nottingham, NG7 3GH, England.

Another zine that you need to know about is ALTERNAR from Sao Paulo, Brazil. The first issue of this zine has articles about STIFF LITTLE FINGERS and AGNOSTIC FRONT, written in Portuguese. You will also find good reviews of important bands like THE BUSINESS and the DROPKICK MURPHYS. Write to ALTERNAR at: C. Postal 1364, Sao Paulo - SP , CEP 01059-970, Brazil.

Till next month... I'll be Seein' You. See ya ' round... See you in hell!



The man's a serial rapist and proud of it. He brags about the number of women he's raped over the years even as he threatens to rape more. He boasts that the police will never catch him because he's too clever for them. You've tried lecturing him every time he talked about a new assault, telling him it's legally and morally wrong to violate another human being. He just laughed at you. You did call the cops and they questioned him, but they didn't have enough evidence to arrest and hold him. You then tried to warn and help his intended victims, a slightly more effective strategy. One out of twenty women he tried to rape managed to fight him off. The woman was black-and-blue but not raped, while nineteen other women were not so lucky. So you get together with a few of his victims, track him down, knock him out, and cut off his dick...

A friend of mine wore a button that made most men reading it squirm: "Disarm rapists!" But this isn't a column about rape. As you've probably noticed, a common hooligan technique is to draw readers into an argument with a catchy analogy. Broad or point-by-point, my analogies are usually extreme.

In this case, the United States government is the serial rapist. For 220 plus years its military forces have routinely invaded, occupied and crushed smaller uncooperative nations, systematically subverting and destroying rebellious popular movements around the world as well. So many instances of rape. The US just got done trying to bomb Iraq back to the stone age once again, and it's still "keeping the peace" in the Balkans and Haiti. It has a million and a half troops in one of the world's largest standing militaries, a quarter million of them perpetually stationed outside its borders in Europe and at military bases in the Third World and on naval vessels constantly patrolling the high seas. With the collapse of the Soviet Union, the US is the only country with military troops permanently stationed in other countries, and the only country with a navy regularly visiting ports of call around the world. Did I forget to mention that the government's arsenals of chemical, biological and nuclear weapons still threaten humanity's very existence?

Needless to say, I don't have much faith in appealing to the UN to condemn US imperial adventures, nor do I think it'll do much good trying to convince foreign policy makers to "respect the sovereignty of other nations" as homegrown anti-interventionism would have it. Anti-imperialist solidarity with the victims of US military mauling is slightly more effective. With the help of the peace movement and a crumbling US army, the Vietnamese did kick American ass. But at what price? Over a million Vietnamese died during an undeclared war in which the US dropped more than 8 million tons of bombs on southeast Asia, more than four times what the US dropped during all of the second World War. And now, Nike operates sweatshops in Vietnam. Most of the time, as Iraq amply demonstrates, anti-imperialism is powerless to prevent the US government from flexing its military might as it wishes. Finally, in not targeting the US state as the instrumentality of American imperial violence, anti-imperialism guarantees that there will always be "victims of US military intervention" to support.

Said in simple, overly rhetorical terms,

it comes down to overthrowing the government, smashing the state, unleashing a social revolution in order to get the US off the back of the rest of the planet...

No, I don't think folks are gonna take up arms and take on the powers-that-be any time soon. This is a question of what we're working for. Are we willing to spend all our time and energy showing solidarity with an endless series of victims of US military aggression? Or are we trying to destroy what perpetrates this terrible history of intimidation, destruction, invasion and occupation?

Regular readers of my column will recognize this as yet one more restatement of my well-worn anti-statism theme. Much of the recently revived antiwar movement continues the futile activity of putting out brush fire after brush fire instead of going after the arsonist, to pile yet another analogy on all of this. Perhaps that's because many of the individuals and groups claiming to "lead" this antiwar upsurge are ML-types with a religious belief in Leninist anti-imperialism. Sounds like it's time for another installment of...

...THE LEFT IN REVIEW...

The good news is that troglodyte Trot Sam Marcy died February 1. The bad news is that his thuggish spawn, the Workers World Party, continues to muscle for the leadership of national antiwar sentiment. As you might have remembered, the WWP loves to organize through front formations—All-People's Congress, National People's Campaign, International Action Center (IAC). The IAC was in the middle of organizing for yet another small tedious protest in San Francisco at Powell & Market on Feb. 17 when the WWP vomited up the "mother of all fronts," the National Emergency Coalition to Stop the War Against Iraq (NEC for short). By this time, at least in the Bay Area, folks on the Left were getting awfully tired of IAC/WWP honcho Gloria LaRiva's iron-fisted (and ham handed) control of antiwar protest in the City. The Ad Hoc Coalition to Stop the U.S. War in the Gulf (AHC—initiated by a wider range of folks, from liberal Peace Action to Trotskyist Socialist Action) called for a demo at the SF Federal Building on Feb. 21 even as the NEC announced their nationwide protest action for Feb. 28 (in SF a march from Dolores Park to UN Plaza). AHC followed with a rally/teach-in at UN Plaza on March 7. With few exceptions it was stock leftist march-and-rally format, no matter who sponsored what.

From the Hooligan point-of-view, both coalitions express little that is outside of mainstream, mundane anti-interventionism/anti-imperialism. Their basic demands are inches apart ("No new bombing of Iraq/End the sanctions now" for the NEC; "Bring the troops home now/End the sanctions now" for the AHC). The AHC's Feb. 21 rally in the pouring rain pulled over 1,000 people, and after the speeches about 300 folks took off in a spirited, unauthorized march toward the Mission. The cops stopped the march and the standoff between cops and marchers lasted for about an hour, during which a couple of folks were arrested for obstructing traffic. Thanks to nice weather after a string of storms, the NEC's Feb. 28 event had the draw with 2,500 folks in attendance, which in the Bay Area isn't even much of the Left. I never liked feeling that I'm demonstration "cannon fodder" for some vanguard party, hence my dislike for the WWP dominated NEC. The AHC is more pluralist, yet no less knee-jerk about its idiot anti-interventionist/anti-imperialist assumptions. San Francisco is now a two coalition town like it's a two newspaper town. Barely. SF antiwar demos 2/17 thru 3/7/98 = ★★ (one unimaginative star plus a star for the street action).

...ON-THE-JOB F.S.U...

Yep, another new feature. On-the-job fucking shit up, suggested by a recent e-mail. A word of warning, the following feature may contain language or ideas offensive to bosses and capitalists. Today: WORK TO RULE.

The basic idea behind "working to rule" is that every workplace has so many formal and informal rules that, if workers followed all of them, production would slow to a crawl, if not grind to a halt altogether. I worked the unsupervised second shift—4 pm to midnight—as a typesetter for a yellow pages company. The official rules were that each typesetter had to do the type for 40 ads per shift, but that we were also supposed to double check that each ad package had all the necessary component parts before it went to the paste-up artists for them to complete. Salespeople got commissions for selling advertising, and they were responsible for including everything needed to finish the ad they sold, including ad copy, logos, pictures, graphics, etc. in one ad package. But the more ads a salesperson sold in a day, the more commission he or she earned, so there was a strong incentive for them to do the absolute minimum on each ad package, meaning they often illegibly scribbled out the ad copy or forgot to include something important like the company logo or a picture of the product. If there was something wrong with the ad package, the typesetters were supposed to first spend a few minutes seeing if we could solve the problem. If we couldn't, the formal rule was that we should set the ad package aside and go on to the next one. Informally though, the idea was to get the paste-up artists something to work with, even if it came back for revisions or corrections.

Each paste-up artist had a quota of 25-30 completed ads a shift. They had to keep a log as to how many times an ad package needed to go back to typesetting for revisions or corrections, and they were always under pressure to make these returns as few as possible. The company got the most profit when a paste-up artist put together his or her daily number of ads in one sitting, which of course never ever happened. Well, someone in accounting regularly reviewed these ad logs, and accounting was always badgering our Art Director to cut down on the number of revisions or corrections the ad packages seemed to require. The Art Director had an art department meeting one morning to crack down on the paste-up artists, who promptly blamed the second shift typesetters for giving them bad ad packages. When our shift got in, the Art Director read us the riot act, threatened to fire us if we didn't "shape up and get the 40 ads done right the first time," then promptly left for the evening, his day done.

So the second shift typesetters had our own meeting. We decided to "work to rule;" the formal rule that if an ad package was bad and we couldn't correct it quickly, we set it aside and went on to the next package. We designed our own log sheet to account for our time and what was wrong with the ad which we attached to each package. We spent three quarters of our shift rejecting bad ad packages and produced type for only ten ads per person that night. The Art Director had the next day off, and we produced only seven ads per person that night. We literally ran out of ad packages in the queue and spent the last three hours of our shift playing cards and computer games, sending out for food and making a liquor run. We expected the "shit to hit" the third night, because the Art Director would be back. But when we all got into work, he was in a meeting with company management. He came back around 7 that evening, when everyone else in the art department had gone home. The Art Director gathered us all together and quite sheepishly informed us that, while our log sheets and efforts to "play by the rules" had been admirable and informative, we should return to churning out 40 ads a night, doing the best we could with each ad package.

"Just get the paste-up artists something to work with," he said. "Even if it comes back for revisions or corrections."

He never formally apologized for threatening us, but we'd proved our point. The reason that the ad packages needed so many corrections was because they came from the salespeople all fucked up to begin with. But the company couldn't come down too hard on their salesfolk because, after all, they were the company's main revenue generators. They did back off harassing the paste-up artists and typesetters on the issue for a while, long enough for me to get another job.

The IWW pamphlet, *Worker's Guide to Direct Action*, gives another example of

"working to rule:" "The United Parcel Service (UPS) has always been a stickler for the rules (when they benefit the bosses), and routinely conducts 'method audits,' in which employees whose actions do not conform to the established procedures are disciplined. This, of course, gave the workers a potent weapon. The UPS workers retaliated with 'Methods Awareness Days'—MADs—on which all union employees follow the entire UPS maze of regulations to the letter. The result is, as one shop steward gleefully reported, 'Production just falls apart.'" This pamphlet gives several more practical examples of how to "work to rule," so get it for $3 from the Industrial Workers of the World, 1095 Market St., San Francisco CA 94103. Now, with a slightly new layout, an old feature...

...ALL THE NEWS THAT FITS...

OUR OWN BACK YARD... "Roberto Flores, an educator at Layola Marymount University who spent last year in Chiapas, says that while the Zapatistas need help, they have repeatedly told visitors that the best way to help them is to organize in their own communities against the global corporate culture or 'neoliberalism.' As such, many supporters are beginning to organize 'autonomous barrios' both in Mexico and the United States to challenge local governments. The Zapatistas believe that rather than sending delegates to Chiapas, people in the United States should be fighting discrimination and finding ways to stop youths from killing each other, says Flores. The battle in Chiapas, he says, belongs to the Zapatistas." (P. Gonzales, R. Rodriguez; 12-29-97, *SD Union-Tribune*) I couldn't have said it better myself to all those radical-chic Chiapas tourists and Zapatista cheerleaders. And there's more than enough to do in this country. The US "is giving the Mexican military extensive covert intelligence support and training hundreds of its officers to help shape a network of anti-drug troops around the country" according to the *SD Union-Tribune* of the same date, and there are already allegations that military officers involved in anti-drug activities "have been linked to the torture and disappearance of suspects; failures of due process and proper legal procedure by soldiers stepping in for the police." Shades of the School of the Americas. The 12-8-97 *Honolulu Advertiser* reports that the US has been negotiating the Multilateral Agreement on Investment (MAI) for the past two years without any media attention. The treaty scheduled to be signed this May after which it must go to the Senate for ratification. MAI "is the most sweeping agreement in history in regard to the authority it marshals to protect investors," a triumph for neoliberal capitalist globalization that makes NAFTA and GATT look positively provincial. Thanks to Karl Koons for all three stories... **RED ZONE:** *You Are Now Leaving The American Sector* is a new irregular publication of the ultraleft persuasion. These folks tried to get a magazine called *Red Planet* going, but that never panned out. They scaled down their ambitions and their name, and *Red Zone* is starting out as a free broadside. The first issue is entitled "Toward a Maximum Antiwar Movement," and it came with the accompanying statement: "Western pundits declared the United States the *de facto* victor of the 'cold war' after the Soviet Union's collapse in 1991, proclaiming as well that there was now no viable economic alternative to market capitalism. Yet working people around the world continue to rise up against American hegemony and the power of capital. In Mexico, these rebellious regions are called 'red zones' by the government which subjects their populations to low-intensity or counter-insurgency warfare." A copy of the first *Red Zone* can be had for a self-addressed stamped envelope to POB 29251, Oakland, CA 94604-9251. **WORKING CLASS HEROES...** Seattle cabdriver Dick Falkenbury and street poet Grant Cogswell "were two men with no money, scorned by the political establishment and ignored by the press, whose campaign [to place a ballot measure] consisted of going around Seattle with a plywood sign that urged people to build a $1 billion mass transit system [extending Seattle's 1-mile monorail]. When the two won, gaining nearly 53 percent approval, it was perhaps the biggest political upset in the Pacific Northwest since a bartender was elected mayor of Portland 10 years ago." (J.P. Hicks, *NY Times News Service*, reprinted 12-26-97, *SD Union-Tribune*) Just goes to show what can be done by a few folks with "one track minds." Submitted by Chula Vista's own working class hero, Bob Barley... **COLLECTIVE ACTION NOTES** has an interesting pamphlet out called *Communism is the Material Human Community: Amadeo Bordiga Today* by Loren Goldner. Be forewarned, this is not an easy read, though it does make some excellent points. Bordiga, who considered himself a disciple of Lenin, acutely argued that in *Capital* Marx describes capitalism as the system that solved the "agrarian question" before going on to industrialize the economy. Every Leninist "socialist" regime to date has merely solved the "agrarian question" and then industrialized the economy, hence Leninism is nothing more than capitalism run in the name of the working class. Available for $2/£1,50 from Collective Action Notes, POB 22962, Baltimore, MD 21203. **RED SKINS...** Take a hard left at SHARP and you come to RASH. Red and Anarchist Skinheads. RASH is a loose international federation trying to organize local chapters of leftist skinheads. From what I can tell from the web pages, RASH chapters vary; some are more Marxist and others are more anarchist. They keep such diversity together because they share a common working class traditional skinhead culture as well as a common enemy; nazi boneheads. My only criticism is that this red skin fighting nazi skin focus sometimes degenerates into plain old gang warfare; the usual fill-in-the-blank boot boys vs. the fill-in-the-blank skinheads gangbang bullshit. The main US RASH page is at http://www.geocities.com/CapitalHill/Lobby/17531/ with email at redskin@geo-cities.com. There's a mirror RASH page at http://mediaport.org/~rash containing somewhat different information. Connections to red skin politics, music, football (soccer), local scenes, events, even red straightedge. Important US RASH contacts are RASH Indy, 3756 Rockville Rd. Box 24, Indianapolis, IN 46222 and RASH NYC, POB 365 Canal St. Station, NY, NY 10013. Give capitalism the boot... **WAY TO GO...** On March 6, 1998, accountant Matthew Beck arrived at work and shot four of his bosses. Four executives of the Connecticut lottery, including the president. Beck didn't target his fellow workers. He knew which way to point his gun. Then he committed suicide as the cops closed in. If you gotta go, take as many of the assholes with you as you can... **PERSONAL PROPAGANDA...** I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

Count Your Lashes Out Loud

Queenie

As I sit in my room trying to start this month's column, I can hear my downstairs neighbor having sex. I know she is trying to be quiet but I can hear her no matter what. And as I am sure she will attest, I yell and scream without one polite thought in my head as to what time it is or when they get up for work in the morning. It's not cuz I'm rude; it's cuz I'm having good sex. I figure one of us should and I know she ain't writing home about the nookie she's having... That child is such a faker, I can't believe she hasn't won an Academy Award. When she's really getting off, mostly when she's alone, she'll moan like she's crying. And her lament sometimes makes me so sad, I forget that she's down there fucking while I'm up here typing and crying while listening to someone else fucking... Most other nights, she has those - *I guess I'll fuck him cuz he*

bought really great seats to the theatre and it was a nice restaurant even though he's a slob and has nothing interesting to say and I really just want to eat guacamole and watch television so I guess the fastest way to get him out of my house is to fuck him - fucks. I know she's acting cuz she wails like pack of wolves, exactly like tonight. Isn't it funny that women fake orgasms for boys? Not funny ha ha, but funny weird. I think it's even funnier that boys can't tell the difference. But then I think: toupees. I can spot a fake a mile away, so let me clue ya in. Women having orgasms from giving blow jobs = fakers. The screamer getting fucked in the back of a pickup at the Cow Palace = white trash faker. The 110 lb. chick with no ass but tits out to here = dumb, off balance, but rich faker. The one cooing, "oh yeah, give it to me harder big boy" = porn watching faker. First date with a cunt as dry as corduroy = future faker. And my personal favorite, if she screams when he screams and stops abruptly when he does, she's a Harlequin reading, male ego boosting, self sacrificing, short sighted, foolish frustrated faker.

Dear Queenie,

I have been very interested in (not to mention turned on by) "Count your Lashes" since my boyfriend brought it to my attention a few months ago. It's refreshing to know there are people who aren't afraid to share advice and fantasies involving "kinky" sex.

The reason I'm writing is because I need some sexual advice. For some reason, I can't have orgasms when I'm having sex. The only way I've ever received pleasure like this is from fingering myself. I read your column bout finding my "g-spot," but that didn't do anything. Also, I can't have multiple orgasms, Whenever I try, it just irritates me and makes my muscles twitch. How do I do it?

As you can probably tell, this is extremely frustrating and I don't know anyone else who could help me with this. Even if you don't include the answers in your column, I would greatly appreciate your personal response. Sincerely, Superchick.

The reason I am answering is because I love complements. I love to get stroked and told how wonderful I am because it puts me in the right mood to do just about anything. Even if it means repeating myself over and over again. Still, I can't believe how often I'm asked this question, so obviously the answer bears repeating. Before I go into my diatribe about the small percentage of women actually able to orgasm from intercourse alone, let me ask you a couple of questions: Are you having enough foreplay? Is he paying attention to how your body reacts? Are you making him? Are you aiming for that simultaneous orgasmic explosion found only on HBO or are you realistic about sex? Are you concentrating on your own pleasure while fucking? Have you tried incorporating fingering yourself and fucking? Has he fingered you? Have you had orgasms with someone else, with your current or only by yourself? Does he care about your pleasure or are you alone responsible? Have you talked to him about it? Have you tried incorporating sex toys into fucking, like vibrators held against your clit during intercourse or before penetration? Has he tried giving you orgasms, either orally or manually, before penetration? After? Is he moving too quickly for you? Too slowly? Does it last long enough for you to enjoy it? Does it last too long?

After you've answered all these questions, try something for me... Make *your* orgasms the only reason for having sex. Meaning, if you don't come, neither does he. If you're fucking and it's just not working for you, stop and tell him. Try something else for awhile. If he's about to come and you're not even close; stop him. Make him pull out and focus on you or he gets nothing. If he comes too quickly, then don't even let him get started til you've finished. Make sure to keep communication open and clear. Soon you'll have his full cooperation because your orgasms will mean satisfaction for the both of you. If he complains, ask "but isn't sex nice regardless? Isn't it enough just being close?" If the answer is no, tell him it's mutual and send him on his way. Since you can have orgasms alone, why fuck someone who doesn't give you one or give a shit. You said he introduced you to my column; he obviously wants you to take control of your sexuality. But then again, he could just want a good beating.

Now for something completely different. I heard that a boy I know recently flew back from Florida because he had to get a tumor the size of a grapefruit removed from his left testicle. Now so many thoughts fly through my head when I think about this one. *A grapefruit!?* Was it just the size of a Ruby Red or did it get as large as one of those pomelos. Perhaps I don't understand the male genitalia very well, but if anything was growing on my left testicle, I would want to get it removed when it reached about kiwi or small green apple, cuz grapefruit sounds really large to me. He said he has no idea how it got there; maybe he received a kick in the groin. Maybe? Like one wouldn't remember. Did his pants fit over this new sunny delight or did he have to stuff it in a fanny pack? I can tell when a skater boy has a hard on so I'm assuming it's pretty difficult to hide a testicle/cran-grapefruit cocktail even in the most baggiest of pants. Maybe he didn't notice it. I've heard of grapefruit sized tumors found inside the uteruses of women who had no prior knowledge of their existence. *But the testicle?* One morning he wakes up with a grapefruitesque left testicle all puffed up and purple, but he is oblivious as he hippity-hops to work and back. Just for comparison, I hid a grapefruit in my best friend's apartment just to see how long it would take her to notice. And even though it was well out of sight, she found the extraneous grapefruit in a matter of hours. And he didn't notice one growing between his legs!? Women, there it is. You can fake orgasm, hell, you can use his dick to hang a banana or two for ripening... Survey says he won't notice a thing.

But back to Superchick, study after study confirm that the percentage of women able to orgasm from intercourse alone is relatively small, a paltry 10% or so. I can recommend Kegal exercises, tantra, mediation, even therapy. It wouldn't change the fact that the inner two-thirds of the vagina and the cervix itself have little sensitivity. Not a nerve ending in sight down there. Seemingly bad when inserting penis, but highly advantageous when ejecting baby. Unless you know a penis of baby head proportion, chances are you're gonna need a little (or a lot of) direct clitoral stimulation in order to orgasm. Female sexual arousal centers around the clitoris; your sexual activity should as well.

Til next time, please don't ever fake orgasms. You can lie and bullshit and manipulate all you want but if you're gonna fuck, at least be mature enough to fuck honestly. Love yourself enough to never settle for anything less than total satisfaction. You're not asking for anything more than you expect from yourself, eh? Take the time to educate your lover before you play hard. You'll be happier in the long run. And don't even get me started about how great your skin will look from all that increased circulation...

Everyone knows that fanzine editors and other music magazine people regularly get groupies. In the past few weeks I've been informed that there are some strange ones out there who have a special sickness where they need to get with multiple punk zinesters. I'm not sure what the motivation is, to be written about in one of the columns along with all the punk anecdotes and record collecting facts or maybe even to somehow be included in the celebrated gossip column in MRR.

Target #1 would be Mr. Elmo Ugly of Sick Teen. You all may remember his little groupie that dragged him on Jenny Jones. This same hot vixen flew in to NYC to see Furious George, I mean c'mon most

people refuse to pay the $1.50 for the 6 train to see this band play for free. She made her plea for the ex-Letch Patrollers stiff one, but Mr. Tabb told her he felt a lil weird about the whole thing, plus he would be just using her to get to Norb.

Target #2, also same as #1. Groupie #2 tells the Reverend about her boyfriend Mykell, editor of (Almost Nothing but Record Reviews in case you didn't know) in New York City while she makes him dress like a spider and lead him around on a leash. It seems that the hot young 18 year old flew to the Big Apple not to see ARTLESS (no kidding) but to attack the 4 ft 6 'er with tin foil, a carrot and a danish. Oh wait, I mean in his anus. She also bragged about how poor Myke lost it when she rode him like a slip n slide. I'm sure Norb lost it too hearing about how he's Mr. sloppy seconds to Mr. Combover 1978. I think she also tried for Tabb (columnist for The New York Press) but he had to walk his dog.

Target #3 Ben Weasel, editor of Teen Punks in Heat. In case you didn't already know Ben has a thing for skinhead chicks. Any female with that balding-monkey do can make him run circles. The problem is that most of them have big scary bigbuttintheirtootightjeans boyfriends who want to whoop his scrawny ass after they find out. For this reason Screeching Weasel will never tour again unless they can muster up enough cash for some secret service agents or a Pope-mobile or something.

Tim from Mutant-Pop Records got all smitten over Larry Livermore who does Lookout zine. They have since moved to Alaska where homosexual marriage is now legal and joined a Bear Colony. They both gave up the record business for ice-fishing and snappin hot red buttcheeks.

Adrienne Drougas, Ex-Mrr columnist and maker of bad-poetry zines started out as a groupie. She recently moved to NYC where she works at a health food store and makes it less healthy by doing the bowery-blow and getting her boogers in the organic garden salad, who needs pesticides with that kind of repellent.

Oh yeah, if anyone cares Harris, the guy who sells books on the street on second avenue is reforming Letch Patrol figuring he too can get a record on Lookout and Recess. The only problem is that he had to go and bail Chicken John out of prison for multiple scofflaw offenses.

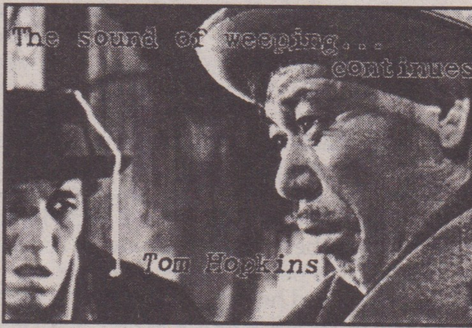
EARTH CRISIS is doing a record with PUFF DADDY to promote vegetarianism and hatred of Jews.

Chuck former drummer of the CRUMBS joined a biker gang. He owns a house in South Florida where bikers go to hit on high school chicks and poor Chuck was put in jail for stealing a neighbor's barbecue.

Rancid, forever wanting to be more like the CLASH went to Jamaica to record their new album. Lars went to get his hair straightened and punk fans rioted and stole his do-rag. Tim was dumb enough to let some Rastafarian convince him that he could straighten his bent penis. Mick Jones historically fell for the same lies when he let some Jamaicans try to straighten out his teeth. Mr. Brett got a new roommate in rehab who is none other than Tony of Victory records. Supposedly Tony spent a week and a half with the singer from INTEGRITY shooting Windex and snorting whipped cream. I'm sure this will all end up in some lame record deal where Epitaph will open an office in Cleveland and let all the ski-masked sxer bands tour with NOFX. Rob Halford seen with Henry Rollins. Rollins rumored to be desperate enough to come out of the closet too.

Kelly of the VA Beach scremo band JESUIT was seen snorting coke with the CANDYSNATCHERS right after Matt punched Ned from ACTION SWINGERS in the nose. The band decided to kick him out with telling him and they went so far as to play a show without him. The singer told the audience to keep it quiet but of course he found out. Late one night he snuck into their practice space and stole a bunch of original dat tapes and guitar equipment. The problem arouse when he climbed the fence and fell braking both his arms. The armless guitar played showed up at his former bands show a week later. The singer introduced Kelly's replacement and said, "Everyone clap for him; if you can!"

The DONNAS are featured in next months BARELY LEGAL doing some shaving poses since Lookout felt they needed some more publicity and record sales are dwindling. This probably isn't going to really get any more records sold but it did start Madonna in a bidding war to get the band signed to her label.



Please don't tour. I find it hard to believe that anyone is really interested in watching your band heartlessly churn out 8 or 10 songs on stage to be followed by the "We have shit for sale, please help us get some gas money." I hope people don't buy your crap and I hope you don't get the gas money you need, because maybe a few days in a town you are unfamiliar with will allow you the quiet time and solitude that might allow a clear thought to come through, which might be, "Why am I doing this?" Why are bands touring? Is it to have fun? Well, maybe a band's performance should reflect this desire. I have trouble believing it is all that fun to stand in one place throughout a show. Is touring your way of spreading "the message" to "the community?" Well, maybe you should make eye contact with "us" at some point, and of course articulating what this message is would probably be helpful. Did you just release a record and touring seemed the next step? Well, that is how the majors work, tours are seen as a way to promote and push product on people. Is that how you want to work? Folks, if you must tour, please do it for the right reasons and give us the audience something to fucking remember. Jump up and down, rant and rave, pass out lyric sheets, spit on the audience, chase them out the door. And if you don't do something, then don't be surprised when the crowd stands still and stares at you, talks over your music, heckles you, or doesn't buy your merch. And please don't write a tour diary about it for your friends zine accusing the patrons of a show in some far off locale for being cretins cause they didn't give your tired asses the respect they deserve.

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From the YAPHET KOTTO lyric sheet: "YAPHET KOTTO is part of no music scene. Enjoy music for what it is not who it is." Well said, but hopefully they won't mind this coverage in the emo column. A lot of shit is going on here which makes this a good release. Really unique vocals, harsh and hoarse (but still understandable) and singing (which doesn't get arty and uncomfortable). The music moves along at a good pace, with some guitar work that'll come in and leave at just the right moments. Just a bit reminiscent of the 1.6 BAND in that respect. No corny breaks either, the one soft part isn't immediately followed by the now cliche emo explosion. Also top notch is the raw recording. (Analog Kid, 320A California St., Santa Cruz, CA 95060)

PANOPLY ACADEMY is probably right up the alley of fans of HARRIET THE SPY and RYE COALITION, or even SHELLAC and SCRATCH ACID (though not nearly as aggressive as the last two). A bit minimal in presentation, sorta repetitive, and also concept driven much like NOU or JUDAS ISCARIOT. Lock groove thrown in for fun. (Ape Records, PO Box 1594, Bloomington, IN 47402)

Let it be known that I think the Slampt label is putting out some quality vinyl. The "Jolly Grim" EP from SMALL BLACK PIG is a great example of the totally damaged music, all of it stripped down, coming from this label in the British Isles. The tempo alternates between full out attack of vocals and music to softer, organ led

parts. Perhaps you liked the VSS concept but not the music? The aural slap and eye gouging here should be what you want! (Slampt, PO Box 54, Heaton, Newcastle Upon Tyne, NE6 5YW)

So, I've noticed that there is a new HOOVER LP out. Grrrr, I still get bugged when I think about how they were always on the bill for shows I wanted to see back when I lived in DC and how they annoyed me to no end. And how did they do this? Well, one of the guitars would get out of tune, and while countless minutes would be spent getting it back in tune, my ears would be pummeled by the rest of the bands attempt to float out some crappy free jazz instrumental. Not cool daddy-o.

Is the REPUBLIC OF FREEDOM FIGHTERS still around? Whatever the answer may be, they're on a split with 27 HOURS from North Carolina. The Carolinians play a frantic (but not spastic) hardcore which layers itself a bit and makes such a din that I assume there are two guitars going at each other. The song loses steam towards the end and trails off nicely. On the flip side is the Canadian RFF, who start off where 27 HOURS left off, rather soft, but slowly picking up and gathering momentum. However, they level off and never hit the quicker pace I had hoped for. Super hoarse vocals. Overall, the EP is rather forgettable. (Fall Records, 7121 Quail Woods Rd., Wilmington, NC 28407-7027)

One other group of Carolinians, UBLISCH, sent their releases in this month. A CD and an EP. Not much of the Carolinas sound that I have gotten used to. The EP is my favorite of the two releases. It has elements of JAWBREAKER in it, from the "Whack And Blite" days though, so things are a bit more straight through. Harsh vocals and a prominent bass keep things very interesting here. I also like the fact that this reminds me of a more late 80's approach to emo hardcore; the delivery still packs a punch. I am not as keen on the "Kiss Off Honky" CD. The EP sound is still the backbone of what is going on but it is messed with a bit to much, mainly through the tempo slowdown. Though the slowdown does bump up the evil aspects of their sound. (400 W. Tremont Ave, Charlotte, NC 28203)

But wait, one more Carolinian release, this one from South Carolina. Info included with the JACKLEG "Migrate" EP mentioned that there were ex members of PREMONITION, who were on a split with IN/HUMANITY several years back. This doesn't have the crunchy hardcore sound of their past band. Instead, really cool drumming, at time being just short of "tribal", guitars that are repetitive without being dull and droning, and somewhat crisp vocals, but still raw. No wimping out at all here. ($2.50 ppd: 3055 Country Club Rd., Spartanburg, SC 29302)

The coming out of nowhere and kicking butt award goes to SONG OF ZARATHUSTRA! Super rhythmic songs, short and to the point, with evil screaming that fits in perfectly with each songs attack. Fucking order it now. (+319 recordings, PO Box 221, Iowa City, Iowa 52245)

If you think SONG OF ZARATHUSTRA may be up your alley, be sure to dig up the TREADWELL EP. It is much more direct, just two songs that blaze through with the kind of guitar attack Gravity bands (HEROIN, ANTIOCH ARROW) were once capable of. (Wordsmith Covenant, PO Box 15645, Long Beach, CA 90815)

I hope you get more in your copy of the MAKARA/SHAHRAZAD 10" then I did. Only a manila envelope sleeve for me, no lyric sheet or nothin'! SHAHRAZAD are bit hard to describe because they really don't do all that much. They keep their guitar and bass fuzzy to the point where all I hear is this ever advancing wall of noise that is directed around a bit by the drums. When the guitar or bass breaks away for a bit things get a bit interesting and a song is almost created. MAKARA fares a lot better. The pace is bumped up several notches and although there is a lot of swirled up music chaos everything comes across to the listener. The X Files sample, however, is enough reason to have them shot without a trial. Things end on an odd note, static and a clean guitar picking outro. (Witching Hour, PO Box 30287, Indpls, IN 46230)

I think Gregg from Ape records can be counted on to say it like it is. "In the beginning I contacted a slew of bands, focusing on political bands. They were not very political and none were reliable. In the end the bands on this record were the most patient, and passionate I could find. Hopefully more bands will come around with the dedication and devotion to music and helping others that these bands have. I somehow doubt that." This is the intro to the "Israfel" comp LP to benefit the family of two girls who died from a painful, and ultimately costly, genetic disease. The strength of this comp is it's mix of known and unknowns in the scene: THENCEFORWARD, LOCUST, OLD HEARTS CLUB, and EURICH. ARCHITECTS offer up a fucking raging emo-violence tune. Good HARRIET THE SPY track as well. (Ape Records, address above)

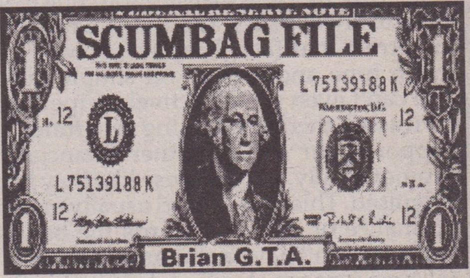
Not so much stuff came in this month, so I thought I'd mention the releases of an older band that I really enjoy, ADMIRAL. Now this isn't a Pioneeers Of Emo bit, because I don't think these guys really broke all that much new ground when they were around. They had a sound rather similar to what other folks were banging out at the time. But they were really fucking good. Only two EPs were released. The first one is a three track EP on Soul Force records. This has their best song on it "Brother Can You Spare A Dime." Much of this EP reminds me of IGNITION, though it can get a cool melodic streak in it (which is really shown in the second EP) but packs a bit more of a punch because the vocals aren't as flat. The sound can get really rocking at times and when the whoa whoas come in I really start shaking my money maker. This is out of print, but not all that hard to dig up. Their other EP "Revolving And Loading" is still available. The songs on here are a bit slowed down and expanded, even a little dramatic. The tempo still picks up when necessary. Very cool guitar stuff going on throughout. The recording on this is much cleaner, though that may just be a reflection of ADMIRAL's own evolving. ($3, Ebullition, PO Box 680, Goleta, CA 93116) There is also a comp track or two out there, but I believe they are all songs available on the EPs. The singer went on to sing in the awesome NAVIO FORGE, the guitar player was in HOOVER (and other bands), and the bass player did a tour with TRUSTY.

That'll be it for this month. Remember, I couldn't possibly buy every new release, so if you want it in the column, send it in.

ENDNOTES.

1. Remember the book of Southern Californian flyers that came out a year or two back with Freak Sauce somewhere in the title? Does anyone know if it is still available? Let me know.

2. All mail can be sent to me at: 1950 McAllister #1, S.F., CA 94115



Choosing the Right Record Label For Your Band

Howdy, Brian GTA here with another heart pounding episode of the column all three of you are talking about. (OK, would you believe two and they're my own split personalities? Yeah, well, me neither.) I was quite pleased to read Felix Von Havoc's column a couple of issues back where he touched briefly on the topic of record labels and how they can screw you on royalties. He raised a lot of interesting points and I figured I could further discuss the topic of choosing a record label from the band's point of view as I had planned on doing for a while now. You see, after doing some favors for friends' bands such as reading and dissecting contracts (A column or two in and of itself!) that potential/soon to be ex-labels had

given them and plain checking some out to make sure everything was kosher, I realized that this is an important topic that many bands know little or nothing about. What that lack of knowledge can do is separate you from your recordings and actual music/lyrics, permanently placing the ownership of said properties into the hands of some slippery business eel. Plenty of the bands that you think are rolling in the bills because of wide spread sales of their records are in actuality only seeing a few cents at best. Sure, ten or fifteen years ago they were just excited to have a record out there, but are now very bitter over the fact that some of this material is still being sold and they aren't even reaping a dime from it. This happened to many defunct bands on my label with their old labels as well as members of dozens of old bands I keep in friendly contact with. Yes, there are lots of kind and honest labels out there, but there are also just as many, if not more, bad ones for you to get saddled with if you're not careful. What constitutes a bad label by definition is not always so clear cut and different people will have different reasons for considering a label to be bad. Here are just a few blanket descriptions of what I would consider to be of that less that welcome calibre.

The first and very prevalent is the bungler. This label is handed the ball and fumbled it every time by allowing inside as well as outside forces to turn all that it touches into random chaos. They don't know what's been shipped and who owes what to them. Their distribution choices in general always suck and they do nothing to correct that fact. They waste way too much time and money on simple tasks and can't even cost effectively wipe their own asses, therefore leaving zero funds to support your release either financially, promotionally, or otherwise like they had promised. This type of label usually means no malice or ill will towards the bands, they just don't have a clue and/or haven't the time (or are not willing to invest in the time) to undo some of the mess they have created.

The second type of bad label is a bit more deliberate in nature. I use the term deliberate because they make all kinds of promises that they know will be impossible to keep just to get you on the label. These promises can include (but are not limited to) large sales of your release, numerous ads and wide scale promotion, tour support, free drugs/whores/limos (hardy har har), etc. In a lot of cases, the bands are partially to blame for getting hooked up with such hot wind blowers. I mean, why would anyone with a minor grip on reality believe that their brand spanking new, no connections, unknown label is going to produce a video with rotation on MTV?! It's because the band is desperate, greedy, and fame hungry enough to believe the first bucket of shit line handed to them. Never ever, ever be so desperate that you will deal with the first fast talking crud that shows an interest in your band. There are literally tons of labels out there and it is better to deal with an honest, friendly label no matter how small than a larger label that will shaft you to the end of the earth.

A third type of band label is one that purposely treats you like shit and displays great malice towards the bands by outright refusing to honestly tell the band how many of their release were pressed/sold and steal royalties due the band after promising said compensation. A couple infamous labels that practice such dirtbag tactics include Lost N Found and Posh-boy.

There you have it, three different types (though rest assured, there are more) of bad labels and, in some cases, characteristics of all three may be exhibited in just one very lousy label. Anyhow, on with your search to find the right label for your band. So, where to start considering that you may know little to nothing about how the labels you read/hear about actually operate? Well, without knowing a damn thing about a specific label, here are a few things you can easily look for: How easy is it to find their releases and imagine it to be your release. If the packaging on all of their releases look like they did not care maybe yours would look just the same. What distributors does your local store have to order from and is it overpriced? You have to realize, though, that most times labels cannot control the distributor's prices or whether a store will even bother to order their titles. On the other hand, some labels do make exclusive deals with one distributor which, in a lot of cases, means higher prices and less availability. For example, if an anarcho-crust band goes onto a label whose exclusive distributor mainly concentrates on making sales to Tower Records and other chains then it's pretty safe to assume that most of your following will not be finding it where they shop. I've seen this happen time and time again where a band goes out on tour and can't seem to find their release anywhere because their label's dumbo corporate distributor only deals with mall stores where the buyers have never heard of said band but sure a lot about Everclear and Goldfinger. Question: If the Sam Goody store (or Best Buy) down the street from Joe's Punk Shack makes one hundred zillion more dollars per year than said indie shop, who will sell more URBN DK LPs on Beer City Records? I sure hope you know the answer because if you don't, I would suggest putting this punk rag down and picking up the latest issue of Rolling Stone with John Travolta (or whomever) on the cover. I'll continue on this subject next issue.

On a totally unrelated topic: When a Stranger Calls

Ever get an unsolicited call from a "Home Security Company"? Chances are you already have many times. What some people don't realize is that many times these are just burglars looking for an easy home to hit without an alarm. Your response each and every time should be, "We already have a home security system company servicing us." Most callers will hang up immediately after such a response, but if they pursue it any further wanting to know who and how much you're currently paying, tell them, "If you're so interested why don't you try to rob my place and find out. The last jerk ass who did ended up getting shot and serving a jail sentence." Just hear how fast they will hang up and move along to easier pickings. Remember to be sure to let them know that you are being serviced by a home security firm and don't just mention that you have guns as your only means of home security. Lots of burglars specifically break into homes looking for firearms that can be used in hold-ups, drive-bys, etc. There are full time criminals out there who do nothing but modify and sell firearms taken during home break-ins. Brian c/o GTA, 501 W. Glenoaks Blvd., ste. 313, Glendale, CA 91202 USA

"It <u>is</u> the truth: as each of you remember it."
- Troi to Riker (during a trial in which he is accused of attempted rape and murder) *A Matter of Perspective*, Star Trek: the next generation

*****

I am in a dark, windowless room with a low ceiling. There is only one door, at the far end, hidden by a closet. Junk lines the walls, dusty pieces of heavy furniture and old equipment, making the room seem even smaller. The two people I came to help are here with me, but they seem unable to move or say anything. They just stare. This isn't a nightmare. And the boy who raped me is standing between me and the door.

He is furious. In the years that I've known him I've only seen him angry a few times. Always with me. This is the first time I've seen him since I made the assault public. He's so upset he can barely speak,

demanding to know what my accusations are all about, inching closer to me until his spit is flying in my face. Despite my claustrophobia and terror, I maintain a detached calm. I remind him of the situation, of how, two years prior, when we were dating, he'd handcuffed me, held my arms down with his hands and pinned my head with his thighs, and stuffed his dick down my throat until I gagged on his cum.

"That?" he says. "That was nothing. Everyone knew about that." So he'd bragged. He didn't think it was rape, just sex. He's somehow forgotten the part where I staggered downstairs ten minutes later, reeking of toothpaste and mouthwash and antiseptic sore throat spray to find him painting serenely in the living room. And how he told me that he was busy and that I was bothering him with my predictable questions. I'd certainly told no one. Not until months later, when a friend who worked at a crisis center looked at me over a cup of coffee and said the word "rape."

When she said it, I was stunned. Rape was something that would never happen to me. Rape happened to foolish women who made bad decisions. I despised their "weak" "victim" mentality. I was smarter, stronger, better than them. If someone tried to rape me, I would fight him off and call the police, the evidence written in the bruises on my body and captured in the skin under my fingernails. I would press charges and testify bravely. I would win. I would be no victim. I wanted so much to believe this scenario that I didn't even recognize rape when it happened to me. Not until I spread the definition out in front of me and realized it fit.

He starts getting frustrated as it becomes clear that I won't back down. "But you're the one who handcuffed me first." Yes, I'd been the one to buy the handcuffs and produce them in a rare moment of daring. I initiated what I'd imagined to be a pleasurable encounter full of passion and giggling, made more exciting by the presence of restraints. I am willing to take responsibility for not making that clear, even though I had no idea he was capable of hurting me.

But his implication that I should've known what to expect, or worse, that I invited it, is unfounded. I was nineteen when we were dating, sexually inexperienced, still reeling from a Catholic upbringing and in the throes of eating disorders that made me so ashamed of my body I wouldn't even fuck with the lights on. Sex was usually boring and always predictable. I was too scared of AIDS to let anyone come in my mouth. I gave him absolutely no reason to believe that I wanted the violence he gave me: five minutes of gasping for air with his penis in my mouth and his testicles pressed up against my nose, with no way to push him off me or make myself heard.

Finally, he explodes. "You're just mad and telling people all this shit to get back at me!!" he screams. He's not completely wrong; I was pissed off. What he can't see, though, is how accusing me of revenge begs the question of just why I might be seeking it. He's done fucked up things to me and gotten away with them, like stuffing my cat into a paper bag and turning him over to the humane society, where I found him only a day before he was to be adopted by someone else. Rape was just the worst on a list of similar offenses. And I decided it was the one he wasn't going to get away with. Yes, I was angry. I was tired of feeling my stomach churn every time someone mentioned his name. I was sick of avoiding places I thought he'd be. But my motivation for talking about it didn't make what I said any less the truth. My anger didn't change what was done to me.

Like most people, I don't particularly enjoy exposing the most intimate and painful aspects of my life to strangers. It leaves me feeling shaken and vulnerable. I only do it when I feel that honesty and disclosure outweigh my need for privacy. The boy who raped me stormed out of the dark basement that night convinced otherwise. He still thinks that I enjoyed what he did to me, that I wanted it, and that I twisted the scenario in my mind just to fuck with him. In the three years since I made his actions public, he's convinced himself and a few other people that I am a pathological liar, vengeful and insane, not to mention some sort of junior dominatrix with a taste for extreme kink. He has completely rejected the idea that I might be telling the truth. *He really does not think it's possible he raped me.*

But I know I've been raped. Even if I could somehow forget the details of what happened, I'd know it every time I sleep with someone new. In the best cases, it's a lingering anxiety about sucking anyone off, an anxiety easily drowned with beer. In the worst cases, it's panicked knots in my stomach and gagging from just the smell of the sweat on a man's balls. These reactions are not the result of some puritanical idea that oral sex is gross; before I was raped, I had no qualms about it, aside from concerns about safer sex. Intellectually I still find it sexy and erotic. I read about it, fantasize about it, and wish it didn't effect me the way it does. No one suspects I am a rape survivor unless I tell them. Sometimes it's only in my visceral, unconscious reactions to one way of being intimate that I'm sure of it myself.

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My decision to write about the above incident was prompted by one man's recent response to an accusation of rape made against him. Like the boy who raped me, he's spent most of his energy casting doubt on his accuser's motives and sanity, and on the way she's come to view the incident (or incidents) as rape. But what made me most uncomfortable about his response was the lack of uncertainty in his mind. *He is absolutely convinced that she is either lying or delusional.* He points out that she's had years to make up things that didn't happen; he doesn't seem to recognize that he's had the same amount of time to forget things that did. He defends himself only by saying that he was too young and inexperienced to commit rape. And while that may be the case, I have to wonder whether it's also possible that he could have been too young and inexperienced to properly interpret what she wanted every time they had sex.

I don't have the resources or the desire to "convict" anyone of rape within the space of a couple paragraphs. But I know that it's possible for someone to experience being raped even though the person responsible is quite sure he did no such thing. I also know all too well how accusers are characterized as vindictive, lying or crazy whenever the accused couldn't figure out or can't recall that his dick wasn't on the guest list on any given night. I'm willing to give this guy the benefit of the doubt by assuming he's telling the truth *as he remembers it*. I just wish he'd extended the same courtesy to the woman who says he raped her.

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GRAMMAR VANDAL ON THE LOOSE: in issue 178, i originally wrote a lovely, symmetrical sentence with two direct objects and an inverted subordinate clause that read "Font..." (*a fountain or source, from the Latin for a spring*) "... of statistics and retired math genius that I am this month," but someone sabotaged it, changing "fon<u>t</u>" (a noun) to "fon<u>d</u>" (an adjective) and adding a comma (!) where none was necessary. in case anyone is concerned, i am NOT at all "fond" of statistics and shall not rest until this matter of utmost grammatical importance is solved...

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in case anyone's got a problem with me talking about my history as a rape survivor, i remind you that we've all got our baggage, and at least i know what airline my flew in on. don't bother sending me anything but the kindest of mail regarding this (or any other) column, otherwise it's a bit much like shooting fishies in a barrel (not to mention a waste of paper. i throw out hate mail at the post office.). and please don't ask me to elaborate on my experience. you have enough of my soul already. as usual, the gift/ love letter/ notes-in-a-bottle-from-girls-in-the-punk-scene addresses are: pob 7564, ann arbor, MI 48107 and sheri@cyberspace.org. this column brought to you by al green, pj harvey and prince. much love to all the kids who let my itchy self crash

at their pads in SF, especially renee and most especially my fairy godmother, chris "i-can't-drive-55" becker...

What a week. In seven days, we got Candysnatchers, Donnas, B-Movie Rats, Infections, Loli & Chones. OK, some show reports. The Candysnatchers set was preceded by a sizable brawl involving one of the opening bands, REO Speed Dealer, and two drunken redneck couples. Apparently offended by the combination of a $5 cover charge and the fast-paced chugga chugga from REO Speed Dealer, a woman from one of the sloshed couples grabbed mounted the stage and began berating the band. The best of her lines was: "Bosefus is rolling in his grave!" Days later this was interpreted for me: Bosefus = Hank Williams, Jr. and by all accounts he's alive. Anyway, she continued to get in the singer's face. He eventually got fed up and told her to fuck off. She took a swing, he shoved, the 6' 3" redneck hubbie came on stage, and that's when hands and mike stands began flying. There was no less than ten participants in the melee. The original provocateur (redneck female) got carted off to the pokey while hubbie headed home to see if Era could take care of his bloody ring around the collar. All this provided a lovely foundation upon which the CANDYSNATCHERS could build their set. And build they did. Rock & roll. Don't miss 'em live.

The DONNAS. They stiffed all the dedicated schlups who showed up for the scheduled instore. A free keg of beer barely kept the angry mob at bay. When the gig rolled around that evening, the first thing I noticed was the sparkling equipment these gals carted on stage. No secondhand stuff in site, mate. All brand new and name brand... Lookout must be treating their bands all right. I must admit I was impressed by the unabashed display on Donna R's guitar case: a Motley Crue sticker. She laid down a few riffs that would make Mick Mars proud. The set list included a song called Leathür, yet another kirtsy to the Crue. My junior high days were finally vindicated by at least one Donna. All those Hit Paraders and Circus mags were not for naught, not to mention my S.I.N. club membership and the velcro armband with the pentagram on it. When "Come On And Dance" shows up on their next LP, you'll know who to thank (or condemn... either is understandable). Anyway, there sure wasn't much punk about the Donnas, and I was disappointed that only two songs from their first LP were included in the set. Said drawbacks didn't prevent me or the rest of the crowd from liking them. I was given pause by a crowd that first whole heartedly approved of the new-wavey opening band, the Kiss Offs, and then cheered for more from these rock & roll (nay, heavy metal) gals. The Donnas' cover of AC/DC's "Shot Down In Flames" sent a wave of calm over the Queers T-shirt crowd (all the arms went down, and there was no singing along... no Lookout LP to reference, I suppose). I wondered to myself if I was the only attendee carrying an AC/DC key chain in his pocket. Have I lost all my punk rock credibility yet?

The ill-fated B-MOVIE RATS couldn't compete with the drawing power of the Damned and Run DMC, both playing within two blocks. The Rats refused to cave to requests for "Neat Neat Neat" (I was told the Damned had slowed up this tune and added a psychedelic guitar break) or even one of the hits from the Tougha Than Leatha album. Nonetheless, they put on a fine show for all five people in the audience. There was plenty of running around in the audience area since there was ample space. Some of the singer's moves made me think he'd been to the David Lee Roth School Of Stage Presence, but the energy was still there. It never hurts to be preceded and followed by lame bands.

The savage seven day cycle ended with a long night of bands: SS CHALLENGERS, TEEN COOL, YOUNG LOSERS, LOLI & THE CHONES, and the INFECTIONS. For my money, the first two bands stole the show. The SS CHALLENGERS is comprised of ex-Motards and ex-Satans and is fronted by a singer who's been at it since the late 70s in such bands as Boy Problems and Inserts. Great music and that patented Billy Pringle wailing made for a winning combo. I hope to hear a record soon. TEEN COOL are the snotty teens that so many has-beens aspire to be. Despite fumbling every other chord, this Houston three-piece were the evening's winners in my book. Their split single with Room 41 (Mortville) is definitely worth checkin' out. The YOUNG LOSERS put on a lackluster show. I still like 'em. LOLI & THE CHONES managed to squeeze out the best sound of the terrible house PA and put on a fun show. Capping off the night was the INFECTIONS. Most of the crowd ditched before they hit the stage, but the drunken stragglers managed to whip the show up to a decent pitch. The icing on the this cake of a night was the tidal wave of hand lotion that drenched the band halfway into their set. It was literally a showstopper. It took a solid five minutes for the band to regroup, slick back their goo-ridden wigs, and get the show back on track. Amidst a redeeming second half of the set, the Infections attempted to exact revenge on the feisty audience with the help of a whole goat's head, but even this couldn't measure up to the glorious goo onslaught. Welcome to Texas, motherfuckers.

Not too many records to gab about this month, but a single by the MUD CITY MANGLERS from Pittsburgh have made my fuckin' month. Their debut "I Wanna Kill My Friends" 7in. (Republic of Chesterfield). I've about worn out all three minutes of that single. The B-side "1234 Motherfucker", like the flip, is on par with the Dummies singles of Bag of Hammers. All rockers should demand to see this bad boy stocked in their local stores. I need more. Pressing of 600 with 100 on white vinyl.

Some enterprising, low-budget lad has re-issued the debut LP by BIG BALLS & THE GREAT WHITE IDIOT. This LP was one of the earliest punk LPs of its kind.... self-released in Germany in '77. Mostly hits with the occasional miss. Worthwhile rocking to say the least. The packaging ain't gonna win any awards (though the bonus "I've Got Big Balls" pin is a nice touch), but they're numbered outta 500 so they'll go quick.

I could be a bit late for the trend on these, but the PF COMMANDO "Manipulerade Mongon" LP has been bootlegged as has the 1st HUBBLE BUBBLE LP. The former is a great one from Sweden in '79... at least we know someone in that country came close to the power of the Rude Kids. Hubble Bubble is a bit more subdued but definitely worth seeking out. A couple of their tracks can be heard on Killed By Death #5 which was recently reissued along with #6, both of which used to be pretty elusive.

Three new BLOODSTAINS have hit the shelves. BLOODSTAINS ACROSS AUSTRALIA is good, but not great. BLOODSTAINS ACROSS GERMANY #2 (though there doesn't seem to be a #1) has a fair share of rockers. The surprise of the batch is BLOODSTAINS ACROSS SWEDEN #3 which, unlike the two Swedish volumes that preceded it, is quite a rocker. 1000 press on all of 'em with 100 on red vinyl.

That's it for this month's Peer Pressure. Rockers are encouraged to send me free records at: P.O. Box 49984. Austin, TX 78765.

GUMBO!

...i hope nobody expects much from this month's column, that is to say, i hope people expect even less than usual this

month, as today was the day i finally had to be moved out of my former abode (as lovingly eulogized in last month's tirade) and into my new, exciting and weird metal dwelling (op. cit.). Nope, you'll get no literary razzle-dazzle, no astonishing deposits of pithy word-play, no *savoir faire*, no *j'en sais pas*, no *maitre d'aison* tonight, i'll tell ya what (note: last four words were in hipster Hank Hill Texas accent) — alls i got time to do this month is to put in a token appearance so's i don't get a prorated year-end *MRR* secret pagan yuletide bonus check this December, spew a reasonably unreasonable amount of relatively disconnected and virtually indecipherable prose, maybe say a few words about the untimely passing of former Packer great Ray Nitschke *("Ray was a fullback in college and averaged 6.5 yards per carry" — Topps, 1969)* (also, do recall that it was none other than Nitschke — in this writer's opinion, second only to Ted "The Stork" Hendricks in the annals ofNFL middle-linebacker-dom [fuck Dick Butkus, Nitschke's fearless skinhead image kicks ass on Butkus' *faux* Burt Reynolds look on *any* given Sunday] — who appeared in the Monkees' movie *Head*, where, as "Private One," he knocked Peter Tork around a foxhole for a minute or two, then finally banged his head and did a bunch of crazy play-the-tape-forward-then-backward-then-forward-again type of running around before ultimately failing in his quest to demolish the peacenik Tork [coincidentally, Peter Tork was often reputed to be the brother of 70's Packer halfback Eric Torkelson {#26}, but i remember reading an article in the *Green Bay Press-Gazette* in the seventies where Torkelson stated this was not the case, although it is now common knowledge that Monkee Davy Jones and former Dallas Cowboy/retarded-person-molester Ed "Too Tall" Jones are actually brother and sister]), babble disconnectedly about a few arcane and stupid topics, and then e-mail the thing to the *MRR* Global Nerve Center, past the deadline my time, but just ahead of the deadline *MRR*-time. In other words, business as usual. *Okay, never mind the gratuitous self-deprecating introductory chit-chat! Onwards to the terribly exciting and ever-so-meaty brunt of the column, to wit:* I'm Rosemary Ray, and the word for today is **GUMBO.** That's right, *GUMBO*. GUMBO! GUMBO!! A THOUSAND TIMES GUMBO!!! ***GUMBO*** is what i preach to thee today!!! ***GUMBO*** is the force that drives me onward, ever onward, even though my fingers smell kinda bad and i'm gonna miss *Star Trek* because of this column! ***GUMBO*** it was that slew Caesar (note: crafty Ides of March reference); ***GUMBO*** is why that little old ant tries to move that rubber tree plant!!! ***GUMBO! GUMBO!! MORE GUMBO, I SAY!!!*** *Obmug i was ere saw i Gumbo!!!* ***G! U! M-B-O! G! U! M-B-O! G! U! M-B-O! AND GUMBO WAS HIS NAME-O!!!*** But soft! What gumbo over yonder window breaks, Rev. Nørb? Sir Geekalot, what is this perplexin' "gumbo" of which thee so highly speaketh? Could it be, perchance, one of the main ingredients in a certain variety of Campbell's soup that you have never actually bothered to try, but would probably dislike anyway? Or, could this Mystery Gumbo possibly be that one elephant with the big ears from the Disney film, who winds up getting smashed on carny hooch and sees Heffalumps and Woozles in an all-too-brief sequence far more hallucinogenically conducive to illicit druggery than *Fantasia* in its entirety? Or maketh ye some type of vague reference to the elusive fifth Marx Brother (sixth, if you count the guy who wrote *Das Kapital*)? *Tell all, Rev. Nørb, tell all!!! The MYSTERY OF GUMBO befuddles us fretfully!!!* Aye, fair enough. The Mystery of Gumbo unravels thusly: I bought this house, right? (as with all things over the course of the last six weeks or so, the Mystery of Gumbo revolves around my house. Of course, i speak not entirely metaphorically when i say "revolves around my house;" as a completely metallic structure [to re-chew last month's cabbages and kings {whoops, wrong Disney flick}, i recently bought a house that is metal inside and out — all the walls are metal {i repeat — just to drive the sublime metallurgical ridiculousness of this point homewards — both *inside* and *out* ((i.e., if you think The Artist Formerly Known As Nikki Parasite is hot magnetic shit because he coated his entire refrigerator and the complete interior of the Parasites' van head-to-toe in refrigerator magnets, you just wait til i cover every fucking wall in a two-bedroom, 1038 square foot HOUSE with the bastards)) ((actually, the *really* tragic thing is that i am, for one reason or another, not really into refrigerator magnets. I have a SweeTarts one that i'm somewhat fond of, and the Green Bay Packers Magnetic Season Schedules that they gave away at Lambeau Field on Green Bay Packers Magnetic Season Schedule Day for the last three seasons, but that's about it. Oh, and i stole one off the inside of a stall in the ladies' room of a place i used to be a janitor that says *"PLEASE USE SMALL WHITE BAGS TO DISCARD NAPKINS, THANK YOU."* The ultra-double-tragedy of this particular magnet is that i've had it on my refrigerator for ten years, and i don't think one person has yet to realize it relates to used feminine hygiene products)) ((oh, and just to *totally* forestall the Gumbo Disclosure, whaddaya spose the *very first thing* i get in the mail the *very first day* i move into my house is? Why, of course! A box o' tampons! *Comfort Design Applicator! Silky Smooth, Flushable!* Fuck, you buy *one* house and your life suddenly becomes a song off the third Circle Jerks album. *Smooth, rounded tip helps you insert the applicator gently and easily! Silky, smooth coated applicator for comfortable, easy insertion! Unique finger grip for easy handling! Flushable cardboard applicator for convenient disposal!* Best yet, o.b.® Tampons are accepted by The American Medical Women's Association, Inc., as products which enhance women's health and well-being! Who *says* direct mail doesn't work these days??? However, use for eight hours maximum [[all kidding aside, though, these *are* really great tampons. I was able to wear my white cotton sun dress all week, with no embarrassing accidents!]])}, the roof is metal, the ceiling is metal {further, the heat in the house radiates downwards from the metal ceiling panels, so if gravity ever went apeshit one day, i could make bacon and eggs on my ceiling. *Can your home do THIS???*}, the exterior doors are metal, the closet doors are metal, the closet shelves are metal, even the bathroom and bedroom doors are made outta metal, and slide sideways, like the doors on *Star Trek*, which i will miss if i am not done with this column in fifty-seven minutes], small bits of asteroids composed of various ferrous ores actually do orbit my home — presumably these orbiting bodies are remnants of Asteroid M, the now-demolished former base of operations for the evil mutant known as Magneto, Master of Magnetism [i have begun constructing a small Shrine Of Magneto in my dining room area {my *shrining room area?* Hey, wait, no pithy wordplay!}, presently consisting of a little metal Magneto figurine, a plastic, child-size Magneto helmet replica, and a little metal figurine of Magneto's arch-rival, Professor X {i know, you're saying *why the fuck do you have a Professor X figurine in your Magneto shrine? Isn't that like putting a statue of Martin Luther King in the Ku Klux Klan Hall Of Fame?* Well, yes and no. The thing is, the Professor X figurine is *metal*, so Magneto could, in reality, just totally fuck him up at will, like bend him into a can opener shape with merely a thought. Plus, i mean, *what the fuck kinda shrine only has two things in it?*}; however, i think this house is constructed more in the spirit of the DC Comics of the fifties and very early 60's than in the Mildly Magnificent Marvel Manner — i.e., if this place was a dead comics industry professional, it would be Gardner Fox {assuming he's dead}, if you follow — so what i really need to do is to erect shrines to, like, Adam Strange, or the Challengers of the Unknown, except i don't think there's much commercially available shrinage materials for the aforementioned parties, so Magneto it is, for now {actually, this house looks like the kind of place that the Flash would wind up in during one of those stories circa 1961 where he would have to get on the Cosmic Treadmill and run faster than the speed of light to follow

some time-hopping criminal into 2061 A.D., where all the fashions and haircuts are like some kind of fucked-up, neo-Jetsonized version of what was current in 1961, so when he gets off the treadmill the first thing he sees is some housewife in a retro-futuristic beehive hairdo, et cetera, et cetera...actually, now that i think about it, i hereby declare the patron saint of this house to be *not* Magneto, *not* Adam Strange, *not even* the Metal Men, but, in fact, *Professor Zoom, the Reverse-Flash.* Please forward all Professor Zoom, the Reverse-Flash memorabilia to me at once c/o the address at the top of this column! ***MEANWHILE...***]]) So, therefore, my buddy Time Bomb Tom, being a generally munificent sort, makes with a housewarming gift of the "Clash On Broadway" CD box set (of course, the irony is that i only listen to CDs when i'm at work; ergo, this was more of an office-warming gift than a house-warming gift — but, you know, fuck it, the office gets kind of chilly, and if gravity ever went apeshit one day, i could always fry porkies on Mick Jones' face). Among the more interesting features of this particular item (**ITEM!**...uh, okay, no more obscure comic book references, i promise) are **a)** a discography that conveniently and Orwellianly omits all reference to the "Cut The Crap" LP (but yet **OWNS UP TO** both "Sandinista!" and "Combat Rock," truly some of the most worthless, unlistenable, pseudo-musical **HORSESHIT** in the history of recorded sound), and **b)** The Lyrics. Now, my copy of the first Clash album, that came with the lyrics (in point of fact, it was the first record i owned that contained the word "fuck," unless you count the alleged *"one-two-three-FUCK!"* lead-in to the Beatles' "I Saw Her Standing There" — i always thought he was saying *"one-two-three-BACH!"* anyway). My copy of "London Calling" — an album that, over the years, i've upgraded from "kinda shitty" to "okay, i guess" status (my youthfully dippy letter published in *Creem* in 1980 stating, with an embarrassing flourish of make-it-so naivete, that it and "End of the Century" were both "pretty good" albums if one could overlook the strings and horn sections notwithstanding) — that came with lyrics, too. ***OOF, OOF, I GOTTA HURRY, THE MRR EDITRIX IS CALLING AND ASKING WHERE MY COLUMN IS, I MUST INCREASE THE PACE OF MY GUMBO EXPOSE FORTHWITH!*** "Sandinista!" and "Combat Rock" i obviously do not own, and neither should you, idiot ("Cut The Crap" i actually DO own. Win some, lose some). However, of the three Clash Albums That Are Any Good At All Not Counting "Black Market Clash" Or Anything Like That Because That Would Just Incite Another Ten Minutes Of Me Babbling Pointlessly, the bombastic second elpee, "Give 'Em Enough Rope," is, as far as my copies go, lyric-sheetless. I wouldn't go so far as to say it *never* came with lyrics — its release predates punk rock discovering me (do recall that the second Clash album was released in America before they actually got around to releasing the first one, which was darn considerate of CBS, since i was actually punk rock by the time the first Clash album came out domestically, hence able to buy that one at a discounted rate as a new release, which allowed me to begin saving my way towards someday purchasing my very own metallic dwelling watched over day and night by the eternal spirit of Professor Zoom, the Reverse-Flash) — but i've never seen a copy of the lyrics for it and i'm not aware of anyone who has. Needless to say, as per usual, the revelation of what Mr. Strummer was actually singing on the five "Give 'Em Enough Rope" tracks included thereon was the usual yuk-riot *(YUK-RIOT! I WANNA RIOT! YUK-RIOT! A RIOT OF ME OWN!)* — i mean, i think everybody kind of knew that the first line in "Safe European Home" was something like *"Well I just got back and I wish I never leave now"*, but *who fucking knew* that the second line was *"Who dat Martian arrival at the airport?"* Fuck, i always thought it was something like *"Who dat rabble comin' up from California?"* (and the really *stupid* thing is that *i've gotten drunk and SUNG ALONG to this record! With other people!* Boy, what the Rev. Nørb Blackmail Squad wouldn't give to have a transcript of *that* skull session) — however, one particular lyrical discovery stood head-and-shoulders above the pack in this case; transcending the merely comical and thooming with unbridled impact into the realm of pure apocalypse, to wit (i know i have already said "to wit" in this month's column, but i really enjoy saying it): *In "Julie's In The Drug Squad," right before the bridge, Joe Strummer yells "Gumbo!"* The reason this is so goddamn significant is that i fucking **KNEW** he was yelling "Gumbo!" I fucking KNEW it! I thought he was yelling "Gumbo" ever since i heard 'em perform it live on the King Biscuit Flower Hour (yeah, that's right — times were so tough when i was a kid we actually listened to radio programs with names like "The King Biscuit Flower Hour." It also snowed a lot more and the tampons were too bulky, what of it?), and ever since me and my friend Perry first got into the Clash — let's don't ruin the mood with a bunch of ugly numbers here, we'll just say that the calendars back then had two nines and a seven on 'em, and it wasn't last year — we had this heated, perpetual debate over what Strummer was yelling in that song. Perry insisted he was yelling *"Come on!"* or *"Com' On!"* or however the fuck you would transcribe said phrase in Strummerese; i always swore to God it was *"Gumbo!"* Perry's big argument was always *"Why the fuck would he be yelling 'GUMBO!' in the middle of a song?"* Fuck, i don't know, why does he say things like *"every job they offer you is to keep you out the dock"* or *"I tried to join a ping pong club"*? It's rock and ROLL, dude! Joe Strummer doesn't speak American anyway — for all i know, he's yelling *"PARKA!"* or *"FUSION!"* Why NOT *"Gumbo"*? Anyway, we would fight about this like every other day, and, for something like eighteen years, this matter went totally unresolved. I mean, think about that: If the Great Gumbo Debate was a human, it would now be old enough to vote, buy smokes, and suck a man's dick without fear of having litigation brought against the fellated party. But, as they say in the funnybooks, **NOW IT CAN BE TOLD!** After tabulation proceedings running the better part of two decades, the final results are in, and those results are **GUMBO, 1 — PERRY, 0!!!** *SACCHARINE TRUST, MOTHERFUCKER — **I AM RIGHT!!!** Whoo hoo! Whoop de doo! I am great! I am powerful! I am all-knowing! I knew The Gumbo Thing! I am SOMEBODY! I am STRONG! I am INVINCIBLE! I am WOMAN! And i reduce my risk of getting menstrual TSS by selecting the lowest absorbency tampon to meet my needs! Who needs the Vince Lombardi Trophy when i've got Gumbo? Whooo! Etc.! Whooo! Etc.!* ...of course, on the down side, the fact that Perry has been dead since 1982 does seem to take a little of the top end off my gloating pleasure, but, you know, *still* — he can run but he can't fucking hide, goddammit!!! *Gol dangit, Perry, hereafter or no, you'll taste the black sperm of my righteous NYAAH , St. Peter and/or Cerebus be damned!! So fucking NYAAH already!!!* (i know, i know — this is all getting rather unseemly, like watching Grandpa Simpson empty out his colostomy bag on Grandpa Munster's grave or something. Please forgive me my petty indulgences, i've had a rather arduous last coupla weeks [*Scienti-Fact:* 12-inch vinyl is fucking HEAVY. I mean, you lift a box of 200 CDs, that's kind of a load, but it's, you know, doable. Take a box that size, fill it up with vinyl, give it a good heft and you'll probably see something resembling a small squid shooting out of the front of your stomach wall. Gut-squid-eruptions notwithstanding {i said that word already, too, but it's getting late and i don't want to have to take the time to think of another word because i don't want Jen to have to call me up again and ask where my column is as i've heard it's improper for a girl to call a boy}, all my junk has finally either been thrown out or moved into *el casa de metallo.* The last load was the rabbit, the Drano™, and the skin mags — which, of course, led to the ceremonial Last Whack at my old pad {insert final feminine hygiene joke here}. I was originally intending on doing the deed in the bathroom, with Kascha {you know, almond eyes, blonde beave...yowza!}, but,

naturally, just as things were getting underway, Paul #1 and Tim Double Zero returned with the van, so i wound up postponing my last masturbatory hurrah til they took off again, which gave me sufficient time to decide that my original plan was severly lacking in panache — ergo i set a *Playboy* from 1983 on top of an empty box in my bedroom, and cranked it to a spread {har} of some blonde action film actress named Sybil Danning, eventually spooging all over not only Sybil but the bedroom wall, simply for the sake of closure and/or pure outrageousness {note to the sickened: my former abode is scheduled for a meet-up with the wrecking ball, so no humans should be overly traumatized by my farewell gift}. After allowing a few minutes for congealing, i then closed up the *Playboy*, climbed up on this protrusion-thing, lifted up a ceiling tile and tossed the soiled mag over towards Paul's ex-bedroom, just to amuse myself. Then i grabbed my rabbit and my Drano and went home]). Any person, living or dead, who is in possession of the lyrics to the rest of the songs off "Give 'Em Enough Rope" is encouraged to send them my way immediately, along with your donation of Professor Zoom, The Reverse-Flash memorabilia. You wanna keep your walls clean, pal, you'll do as i say.

On February 18, 1998, I attended a televised pep rally for the United States Government. I had the time of my life.

While the conditions of the Town Hall Meeting in Columbus Ohio that Wednesday afternoon don't suggest much fun (TV cameras, paranoid CNN producers, metal detectors, Secret Service agents, three stuffy suits lecturing on the merits of US Foreign Policy, segregated seating, screened question-and-answer sessions, and uptight moderators), a few hundred people with their heads on straight managed to turn this into one of the most memorable events in modern media driven politics.

From the moment the Town Hall Meeting was announced, it was clear that it was a sham. All the same, as events unfolded and details were made known, the true depravity of mainstream media and international politics was exposed. For starters, the meeting, though allegedly a public forum for discussion between US citizens and the Clinton Administration's "Defense Team": Secretary of State Madeline Albright, Secretary of Defense William Cohen, and National Security Advisor Sandy Berger, was actually controlled entirely by CNN. This was not a public forum, a lesson in participatory democracy, or a chance for the people to make their voice heard, it was a manufactured event designed to increase the ratings of a corporate media giant and the ratings of a shaky presidency.

OK, so the meeting was set up jointly by the most influential news network in the world and the most powerful government ever to ignore the rights of independent nations around the globe. Did that mean we were going to be intimidated by their size and power, and timidly let this dog-and-pony show be broadcast around the world? No. Were the odds against us having any real impact on the Town Hall Meeting itself, or on US policy on Iraq? Consider:

-Tickets for the meeting were distributed on a first-come, first-serve basis, starting at 2 PM the day prior to the meeting; a time inconvenient to most working people and many students.

-Two types of tickets were issued: approximately 1,000 red tickets were given to Ohio State University faculty, ROTC cadets, veterans and other military personnel, and local politicians. Approximately 5,000 white tickets were made publicly available.

-Though the Town Hall Meeting was billed as a democratic forum, only red-ticket holders were permitted to pose their questions to the panel (Albright, Cohen, and Berger). White-ticket holders were excluded from the microphone, and therefore, from public discourse. The undemocratic nature of this exclusion notwithstanding, this ensured that the only questions asked came from military personnel, conservative OSU professors of Military History, and others not interested in rocking the boat. (A few rowdy leftists did slip in, but we'll get to that later.)

-Anyone who managed to clear all of these hurdles and had a question they wanted to ask was required to have their question screened by a CNN producer.

-The stands of St. John's Arena were filled with OSU ushers, local police officers, and plainclothes Secret Service agents, all of whom kept a watchful eye on the crowd throughout the meeting.

-Signs and banners were prohibited from the venue.

-Finally, and perhaps most importantly, the Town Hall Meeting was held at 2 o'clock in the afternoon, and the audience was required to be seated by 1:30. Again, this interferes with most Americans' schedules, whether work or school.

Yep, the odds were against us having any impact. But, by a combination of smart organizing, luck, and loud voices, we managed to entirely undermine the efforts of the Clinton Administration, CNN, and OSU to present a smiling picture of patriotic Americans ready for war. Here's how we did it:

The night before the Town Hall Meeting, my friend called me up and told me to head over to the local food co-op for a strategy meeting. A group of about ten of us showed up; some punks, some OSU history graduate students, members of Anti-Racist Action, and an OSU professor. The OSU professor had managed to secure a few red tickets, and was hoping that either he or his friends, the grad students, would be able to ask a question at the Town Hall Meeting. We decided that the best use of our efforts would be to write a few questions out in preparation. We came up with four in-depth questions which were all highly critical of US policy on Iraq, focusing on on issues of double standards in US foreign policy, the devastating effect of economic sanctions on Iraqi citizens, the lack of international and national support for the US plan to bomb Iraq, and the lack of clear goals that could be achieved through a bombing campaign.

But we didn't keep these tickets for ourselves - we turned them into a flyer titled "Questions You Won't Get To Ask At The Town Hall Meeting," and made 1,400 copies to distribute at the meeting to red and white ticket holders alike. We hoped that by giving them to red ticket holders, we might see our questions presented to the Defense Team (Albright, Cohen, and Berger), even if we weren't doing the asking. We wanted people with white tickets to have them so we could introduce some doubts about the structure of the meeting, and to present our critique of US foreign policy. Most importantly, we came up with a name for our "organization," and put it at the bottom of the flyer - Columbus Coalition for Democratic Foreign Policy.

The day of the Town Hall Meeting, about 200 people met up at a spot on OSU's campus, and we walked to the arena where the meeting was held. We chanted and held banners as we walked: "1-2-3-4 We don't want your racist war!" "Iraqi children are under attack! What do we do? Act up! Fight back!" You get the picture. As we walked, I passed out extra tickets that I got by waiting in line all day the day before. In all, I was able to hand out 28 tickets to some people who looked like they were ready to raise some hell.

We got to the arena, handed out our flyers to anyone who would take them, focusing especially on TV camera crews and news reporters. It always helps your cause if you can make a reporter's life easier. Do their work for them — it guarantees better coverage, and gives you more control over your image.

A bunch of us made our way through the metal detectors and past some pretty extensive searches to our seats up in the white ticket section, far from the stage and the real action. Or so we thought. Moments into the meeting, with the CNN cameras rolling, a few of the women in our group stood and rolled their shirts up to reveal slogans they'd written on their stomachs - FUCK WAR. They war camouflage and had giant X's painted over their eyes. That was the first disturbance.

When Secretary Albright, Secretary Cohen, and Mr. Berger walked in, our group of about 25 stood up and booed them. We kept it up, heckling Albright through her opening statements, booing her and calling her a liar. Then we unfurled the banner that my friend had snuck in, wearing it under her floor-length skirt as a "slip." It read, simple and bold, "NO WAR." Chants we had used in the march earlier resurfaced, the big one being "1-2-3-4, we don't want your racist war!"

For some reason, they let us get away with all of this. Maybe the security guards and police officers thought that eventually we'd get tired and stop being so rowdy. Maybe they were too surprised. Usually, when this kind of real protest happens, people are arrested and taken away. We're all still amazed that they let us keep going. Though we didn't exactly stop and ask permission. Throughout the rest of the meeting, protestors throughout the arena made enough noise that the three administration goons were silenced.

It's important to explain that we only chose this rude and disruptive behavior because we had no other choice. Our voices had been deliberately excluded from the public discussion, as controlled by CNN. The event had been set up to minimize dissenting voices, so we had to take any opportunity to make ourselves heard. Chanting and heckling was the only way to do that.

Until our golden opportunity came — a shot at the microphone. A member of the CNN production team came up and asked us to please be quiet, and said that we were disrupting the meeting, that we were interfering with the TV broadcast, and that people couldn't hear over us. After we explained to her that we had no voice in the Town Hall Meeting unless we took it ourselves, she offered a bargain we couldn't refuse. She told us that we could send someone down to ask a question at the microphone if, in exchange, we would quiet down. Since I had a list of prepared questions (our flyer), and since I was a clean-cut white guy wearing a tie, I was the perfect candidate for CNN's pretty TV picture needs.

I waited in the hallway while CNN producers and Secret Service types argued over whether I would be allowed onto the floor and up to the microphone. Finally, they led me to a producer responsible for one of the mikes. She looked my question over, decided that it was ok, and told me to wait. Finally the big moment came — I stepped up to the mike, nervous as hell.

"Why bomb Iraq when other countries have committed similar violations?" I asked Secretary Albright. I brought up examples of Turkish bombing campaigns against their own Kurdish citizens, Saudi Arabian persecution of religious and political dissidents, Israel's brutal policies against Palestinians, and Indonesia's systematic slaughter in East Timor. Albright gave a generic response, saying that the US was aware of these situations and dealing with them. I raised my hand, and incredibly, they let me speak again. I asked whether it was anything more than political convenience that made the US label one country an "enemy" and another an "ally." Albright tried to make me look bad by saying that I was defending Saddam Hussein, which clearly I was not. Then I delivered the soundbite to end all:

"You're not answering my question, Madame Albright."

She looked stunned. She sat, silent, her eyes wide open, and leaned back into her chair as if she'd had the wind knocked out of her. It was awesome.

Though I had my hand raised to go on, someone from CNN lead me away from the mike. I couldn't belive I had been allowed to go on as long as I did, though they did cut my microphone off several times during my brief conversation with Albright.

I went back up into the stands, into white ticket territory, and joined my friends for another half hour of heckling. We watched someone get jumped by 3 or 4 police officers, beaten, and dragged out of the arena, simply for holding up a sign. Security officers came and told us that if we didn't quiet down, they would eject us from the meeting. Funny thing is, they kept coming back and telling us that it was our last chance. They never did take any of us away.

The last person to step up to the mike was Rick Theiss, who had been dragged away early on in the event for trying to shout his way to the mike. Against all conventional wisdom on how to deal with protestors, they let him come back. He pointed out the many ways in which the Town Hall Meeting was undemocratic and designed to present an image of monolithic support for bombing Iraq. He asked the panel how they could sleep at night knowing that they were killing innocent Iraqis. It was the perfect note to end on.

Though the Town Hall Meeting was completely undemocratic, and was arranged to silence dissent and promote the United States and its plan to bomb Iraq, it offered a ripe opportunity for protest. First of all, the presence of TV cameras probably kept security goons a little tame. I can't think of any other reason why they didn't just cart us off from the moment things got hectic, which is the standard practice. They just kept giving us more leeway. Secondly, the meeting was broadcast around the world LIVE. Though CNN did cut to a commercial while Rick Theiss was getting beat up, they didn't have any choice but to let the cameras keep going — they couldn't edit things out or distill soundbites to downplay the level of dissent. Our protest was given even more power since it was broadcast worldwide. Saddam Hussein was watching it all live. Iraqi TV rebroadcast the coverage throughout the following few days. CNN chose the time — 2 PM — to coincide with prime time in the Middle East and in Europe, 6 to 8 time zones away. This meant that we weren't confined to a basketball arena in Ohio, but that we were able to tell the whole world that there are Americans who oppose the United States' war plans.

We left the Town Hall Meeting convinced that our protests had been a success. The immediate effect we had on the national debate was evident in the national nightly news, and in newspapers around the world the following day. We accomplished more than we could have ever imagined, with limited organization and limited resources. In 18 hours, we saw our ideas go from a small group of people talking at the community co-op to international TV. When he was asked why he didn't support US military involvement in Iraq, Egyptian President Hosni Mubarak said "Not even Ohio supports it."

The odds were against us that day, from the limited preparation time to the media control of the meeting, to our small numbers. After the Town Hall Meeting, I realize that the debate between working within the system and outside of the system is moot. You have to do both for it to work. I learned that it's important to do what you can, and to use all the resources and tactics you have available. Make allies and use them, from professors to riot grrrls to skinny white kids willing to wear a tie, because each of these voices can say things that the others cannot, and be heard in ways that others cannot. Don't just have people willing to play the game and look nice for the reporters, have people who are ready to be loud, shout, look scary, and get in the way of the process. Make the media think that they're using you; any control you can take over the media is to your advantage. If you use as many tactics as you can think of, one of them is bound to work.

And it did work for us, better than our wildest dreams, producing an international media-relations disaster for the Clinton Administration. Of course, Albright, Cohen, and White House officials

were quick to proclaim what a shining example of American democracy the Town Hall Meeting was. If they had their way, we'd never see "democracy" like that again. Don't let them have the last word.

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Check out these resources:
www.iacenter.org - The International Action Center has info on Iraq and protests against US policies around the world.
www.webslingerz.com/mstrickl/histleft/index.html - The webpage for the Columbus Coalition for Democratic Foreign Policy. Tons of links and information.
Or contact me: Jon Strange, Columbus Coalition for Democratic Foreign Policy, c/o A.R.A., PO BOX 82097, Columbus OH 43202, jonstrange@hotmail.com

Epicenter sucks. At least that's the word on the street. I wouldn't know. I work there. So what, I guess. A lot of people have, for longer - and most importantly - long before me. I've worked there less than two years - I'm an upstart, a whipper-snapper, a new guy. I missed out on the glory days, before the fabled "Decline of Epicenter", which wasn't heralded by fire and brimstone, but took place quietly, slowly, even secretly. I can say with certainty (and not a little irony) that most of the workers didn't even notice until it was too late.

Oh - I should've prefaced this with some sort of disclaimer: "The opinions expressed herein are my own, and should in no way be misconstrued as representative of Epicenter's 'Collective.'" The term 'collective' here is used liberally, since the store has never (as I'm told) escaped the difficulties of hierarchical organization - certainly not now.

Like Maximum, Epicenter has a small core of individuals who do most of the work, but unlike Maximum, there are no "Store Coordinator" positions. I attribute this to an extreme reluctance to part with certain notions of collectivism, even when its difficulties seem insurmountable. But it's more realistic to say that it is because no one has time to do the job. Besides, there is nowhere to live at Epicenter and the store couldn't afford it. Volunteers…

But I'm wandering already. I can't (and won't) deny that Epicenter has changed, for the worse, as a store. Five - even four - years ago, the store hadn't yet started to lose momentum. The selection was great (dare I say the best?) and kids used to save and come from miles around - like Germany or my not-so-beloved San Diego - to get all the goodies you couldn't find anywhere else. Ok. I remember it too.

Skip to 1996, or early 1997. Not so good. Gone are the times when you simply couldn't afford to buy all of the records you wanted at Epicenter. Why? To say the store suffered from a breach in trust is too mild, and also too simple. No, it is no single isolated event. Something about the environment of the store generates burnout - the tendency for workers to quit and harbor long-lasting and venomous distaste, or even hatred, toward Epicenter.

Something is inherently flawed about the concept of the store. At least this seems to be the common conception of former Epicenter workers (a funnier and equally plausible explanation: record-fiending punks are simply too socially inept to last long in cooperative circumstances).

In over seven years of operation - 7/7/90 to the foreseeable future - the store boasts a rogues gallery of over two hundred workers (there are currently around twenty). That's a lot of disgruntled people. That in itself is not particularly telling, but the trend in ex-workers' attitudes seems to range from total apathy to extreme (and vocal) disgust at the store's very existence. There are reasons for this, outside of the surly dispositions of some current and former workers.

I haven't quit yet, but I acknowledge that there are problems. Weeks go by when I can't muster any enthusiasm for the store which plagues me, but other weeks I'm up in arms, working and trying to improve it. I'm in constant conflict as to whether or not it's worth it; sometimes I even rely on the simple, selfish benefits to provide the impetus - lots and lots of records for my collection! Most of the time, though, I can't help but feel the satisfaction of watching the store improve, seeing people walk out, stoked that they got the record(s) they were looking for - just knowing that our effort is appreciated. The fact that we consistently sell out of things so quickly is testimony enough.

In other words, Epicenter is - while perhaps not as good as it could be - way better than in the past few years. A lot of people worked very hard to bring the store back to life - from $8000 in debt and barely any records, to now - we are the only store in the Bay Area to carry the variety and the depth of independent, punk, and hardcore, not to mention the zines, which you won't see anywhere else.

Sure, you can go to other stores and get the Mordam catalog, the Dischord, the other big distributors - they get more of it, and it's not even too much more expensive. But at Epicenter you can get all that and the Desperate Corruption / Massground split 7", the Stereolab 2xLP limited to 300 copies (we got 2), the MITB/Bastard Noise Live LP - of 500, we got 7 - and tons of other stuff you won't get anywhere else, or ever see again. The buyers try hard to achieve that diversity, to stay on top of all the amazing stuff that comes out and then disappears.

So how come all of that bad stuff happened? Why doesn't Epicenter seem to work too well - why aren't we sitting back counting the big cash? Why isn't it as good as it used to be? And why do people feel such a strong need to criticize it, even with the progress we've made in the face of adversity? That last question is especially painful to those of us who are still plugging away - since I'm well aware of the depths to which the store fell in the past - and in fact trying to rebuild a heaven for the world's record collector-scum.

I'm not curious anymore. I've figured out the answers to my questions. It's not just because the store was so grossly mismanaged (if you can call stealing "management") that we're having trouble reaching our former lofty status. It has more to do with a "martyr complex" of sorts. By that I mean that Epicenter plays the martyr in so many situations that it's no wonder it earned a reputation as a money pit. For example, it was an agonizing decision for most of the workers to raise the markup to 40%, from 35%. Oh the pressure we feel at Epicenter. It's funny, though. Months later I was talking to someone who worked at Minneapolis' Extreme Noise, and he asked, "what's your markup, 50%?" all nonchalantly and I sighed as I told him we had just raised ours to 40%. He was impressed, and rightly so. Or maybe he was trying not to laugh at our stupidity.

I haven't conducted any research, but I bet Epicenter has one of the lowest markups of any store in the country, if not the world. I guess that's one of the reasons why everyone says Epicenter sucks. Especially since our overhead is prohibitively expensive, but we charge barely more than the local distros at shows. It doesn't help that "admirable" independent distribution giants give us higher rates than bigger stores like local giants Amoeba, Rasputin, and of course Tower, who have the capital available to order in quantity. It hurts to know that they sell a record for the same price as Epicenter even though we paid much more for it. And even the worst math-person could figure out what happens if we raised our markup too much to try to make more money. Way to support the DIY ethic. Fuck you.

The same goes for our used record prices. We sell your average punk 7" for $2 used, $4 for LPs, $6 for CDs. That hasn't changed in about 7 years, even though the old tired argument "Pay no more than $x"

has gone on forever. Even holier-than-thou Ebullition has raised their prices. The funniest example is saintly Dischord's constant reprinting of Minor Threat records - a different color every time the price goes up. Pay no more than $3.50. No wait, $5. No, $7! Fuck you all. But not really, since that is only the logical response to external pressures - inflation and competition. Gotta pay the bills.

So, once again, we're martyrs (and stupid). We voted to keep our prices the same, since Amoeba charges $2 for your average punk 7", between $4-10 for LPs, the same for CDs. But they pay less than one fourth what we do, waaaay less. Once again, we agonized over lowering our used buying percentages from 50% cash / 66% trade to 40% cash, 60% trade. Amoeba offers a magnanimous 10-20% cash / 20-30% trade if that. So, once again, we have among the best used buying percentages anywhere. Does that get us respect? No. Epicenter sucks. But wait, there's more:

Ah, the collectible records. We have them. We get a lot. But we're so fair on pricing, you probably won't see much of what we get unless you come in multiple times a week. Because our stuff is so cheap ($25 for the Judge 7" on Skizm, just yesterday) we sell almost all of it within a week, if not the day it hits the floor.

Ah, but could we raise our prices? No chance. The critics among us (within and without) wouldn't stand for it. If we priced records even with our "competitors" (someone told me Amoeba makes $500,000 a week) we would suck even more than we already do. And right now, no one thinks we ever have any good records. Did I mention fuck you?

Epicenter has been called a money pit. It is, and I would venture that it always has been. Thanks to some dumb fuck from the South Bay, we'll never have the option of having shows - that is, lots of free money and more potential customers to offset our growing overhead. I imagine that money used to help offset the cost of the store - and now the rent is 40% higher.

No more money is pouring into the pit. Tons of cash and hard, unrewarding work was all that kept the store successful in the beginning, and it is all that will make it that way again. Only now we're perpetually short on cash, and we have far fewer options.

Why haven't we gone the way of everyone else, then? We've been forced to, slowly and ineffectually, and much to the consternation of our critics. The interconnection of all the economic difficulties dooms us to look like the assholes - when we are among the few places in the world that display even remotely fair or admirable business practices! And any change we might make to improve things seems only to further these negative perceptions.

Are you noticing a trend (besides the rapid de-evolution of my argument into bitter sarcasm) here? I am. It's called Ideal vs. Reality, in "capital" letters, and it's my eternal struggle - so it's fitting that I sought out Epicenter, the most concrete example I could ever hope for. Epicenter as an Ideal is that most perfect and illustrious of creations, the punk rock record store. One of the holy temples, if not the mecca, of a scene and a subculture (or nowadays, many subcultures), the punk rock record store is held in extremely high regard. On top of that, it embraces the all-volunteer collective ideal. This is a much more problematic and sophisticated concept which screams in the face of capitalism and the society organized around it.

Ignoring for a moment the glaring contradiction which results from combining the two (socialist means to foster capitalist ends), consider what such an institution is up against in Reality - Epicenter is an infinitesimal, delicate organism, facing the constant looming threat of extinction. The proverbial booted feet of capitalism are just itching to trample it out of existence.

Are you laughing yet? Then fuck you, too. So Epicenter sucks? The also proverbial man does not need - though he welcomes any assistance - the sort of shit-talking, well-meaning or not, that sullies and besmirches the not-so-hallowed name of Epicenter. The cards are so obviously stacked against us as it is, why contribute to harming an inherently good thing. Especially if you worked there once - you know you sat there defending the store to other doubters, at one time - you fucks. Not only is this "Epicenter sucks" actively perpetuating the system punk presumes to despise (but really only succeeds to recreate in miniature), it's like shooting yourself in the foot. What the world needs more of is places like Epicenter, flawed though they will always be.

For all those people who complain about Epicenter's bad selection, or whatever - a bad feeling in the tummy when you think about all the time you spent there - think about what it would be like if there was no Epicenter. Maybe some smarter person - not a martyr - would rise to the occasion and start a store that was out for profit. Not cheap, not DIY, not fair. Just the same brand of capitalism you love to hate, only within your world, in place of your church, your fucking mecca. Then fuck off, for good measure. Then come in to the store and buy stuff, or better yet help us out - because all-volunteer means we don't have enough hours in the day to do what needs to be done to bring back the glory-days.

But we're still going to try. So support Epicenter. Or fuck off.

Josh Baker, 2068 Emerson St. Berkeley CA, 94703-2548.

Email: josh@epicenterzone.com.

KNOCK THAT SHIT OFF

I'm so tired of seeing so many bands that play so badly.

DRUMMERS: Most drummers can't play at a proper level because that takes talent. Bashing away at drown-out levels tries to make up for it. Do any drummers really know what cymbals are for? They're not for making white noise, which is what most of you use them for. It used to be drummers would go to the drum shops spending hours listening to cymbals to find that perfect sound they were looking for. Now, it's going to the chain store and asking for a Paiste 20" Dark Ride or some shit like that. Or going to the used store and buying the ones with the fewest cracks. Cymbals crack because a) you drop them on their side or b) you can't really play. How many of you practice? Can you play a double stroke roll or a paradiddle? Do you have a practice pad? Get one and use if you want to be a drummer. No one wants to hear you practice. No one. If you are going to do something why not do it well or as good as you can? Early jazz great Ed Blackwell made his own drums, he was too poor to buy them. I used to see a really, really good drummer named Kumba who didn't use any cymbals at all except for the high hat. He swung, he rocked, you could set him to the atomic clock. The best drum record ever is "Hardcore 81" by DOA. If you can play along with that, you're on your way.

VOCALISTS: Notice I didn't say singers? It doesn't matter with this kind of music. If I want to hear a good singer, I'll listen to Aretha. But vocalists commit as many no-no's as the rest of the band. Don't cup the mic! Again two reasons: 1) it makes whatever you're trying to say unintelligible and 2) the mic will feedback quicker. The microphone has openings on it. The forward facing opening lets sound in to be picked up. The other openings on the back and sides are to cancel out unwanted sound coming into the front. So, the "singer" gets up to "vocalize" with their band, cupping the microphone, and one can barely understand what he's saying and the mic's going to feed back so much quicker. If there is a windscreen on the mic, use it. It will cut down on sibilance and P-pops. Lastly, don't fuck with the mic cord. Protect it. Love it. It's how you communicate with the outside world. Maximum pres-

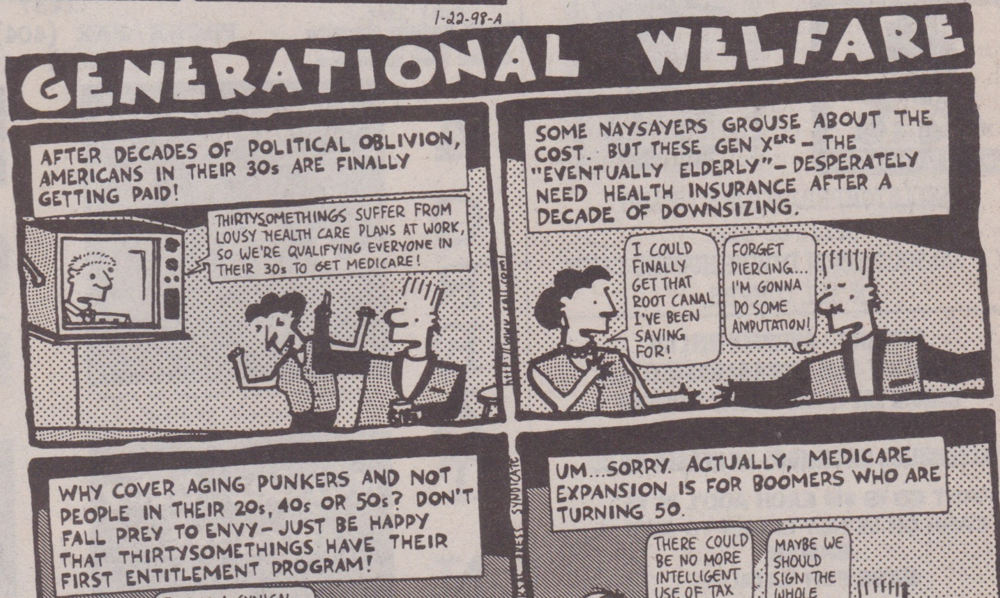
sure on the little wires inside the cord is, dig it, 4 pounds! So don't pull on the cable or swing the mic around.

GUITARS & BASSES: Use your time between shows to work on your equipment, not 5 minutes before you go on. Most of you use electronic tuners (because you're not good enough listeners) and with tuners you can also set the intonation. It's very easy to do. Ask someone to show you how. Go over this on your down time, not your stage time. Pull out all of your loudspeakers and make sure a) they're not blown & b) that eveything's wired in phase. Also check all of your cords. Instrument cords are not speaker cords. Simple shit like this doesn't cost money, just effort. When you do get on stage, turn down while tuning. Do I or anyone else want to hear you tune at 115 decibels? I think not! So when tuning between songs, turn the fuck down!

BANDS These are little tips that go a long, long way. Be nice to the sound people. Most of them are on your side. Get all your shit ready before shows, not at them. Performing on stage is not your right, it's a privilege.

(Radley did the sound at Gilman for over 10 years and ran the MRR Radio Show for just about as long. He knowest of which he talkest).

1-22-98-A



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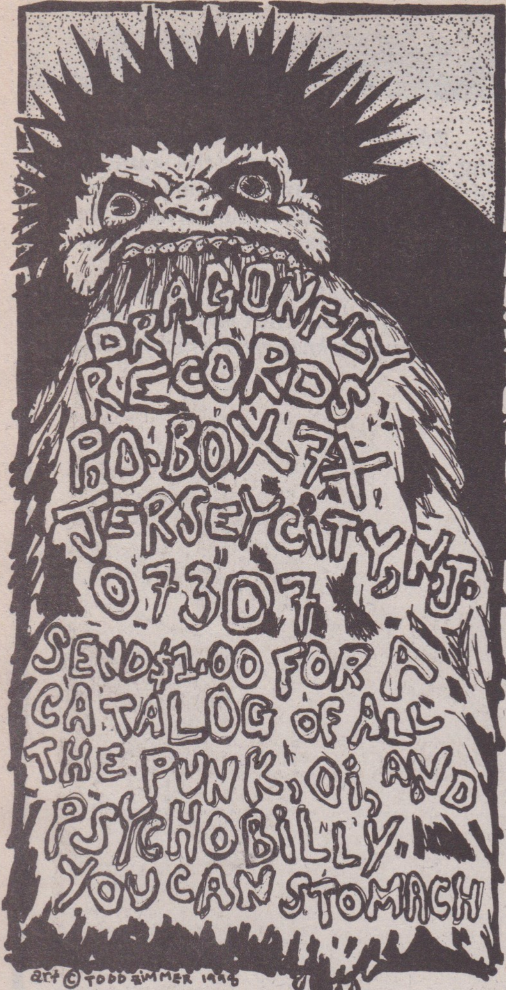
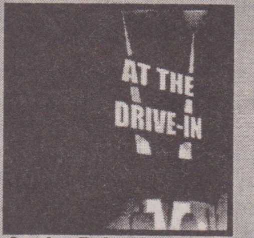


joe's favorite records

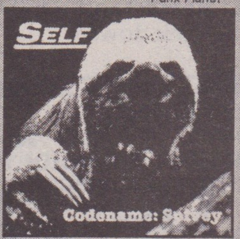
Dynamite Boy CD
"Hell is Other People"
"catchy power-pop-punk among this genre's elite: an enjoyable listen, indeed" -Punk Planet



At the Drive-In CDEP
"El Gran Orgo"
"powerful and intense emotional melodic hardcore with a fresher sound" -Jersey Beat

Shyster CD
"Say Uncle"
"all fuckin' right, fast pop-punk with intense and not so sweet vocals, the way it should be" -MRR

Cletus 7"



Self CD
"Codename:Spivey"
"tight, melodic and crunchy, hands down, the best punk CD I have heard in ions. I command you to buy this" -Punk Planet

NRA CD
"Access Amsterdam"
"melodic punk with catchy choruses, progressive melodies, and an overall energic feel. Recommended" -MRR

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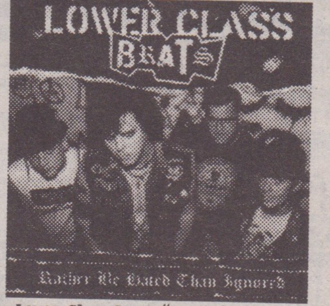

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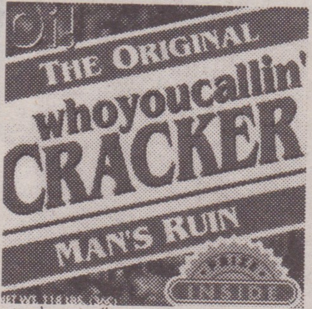

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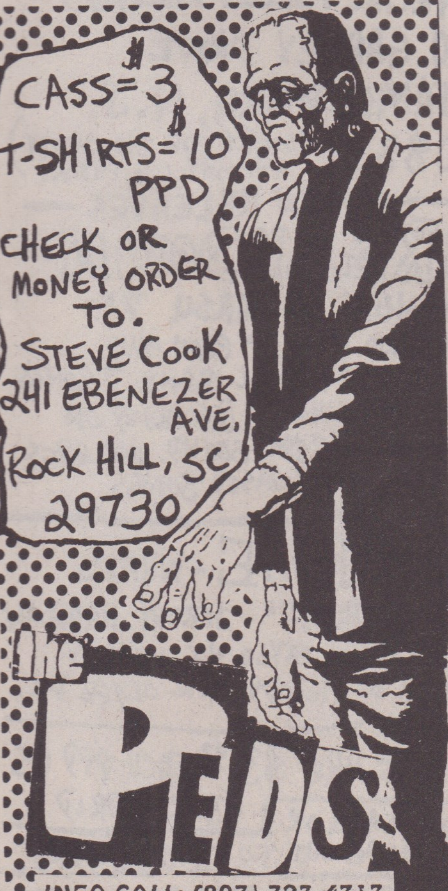

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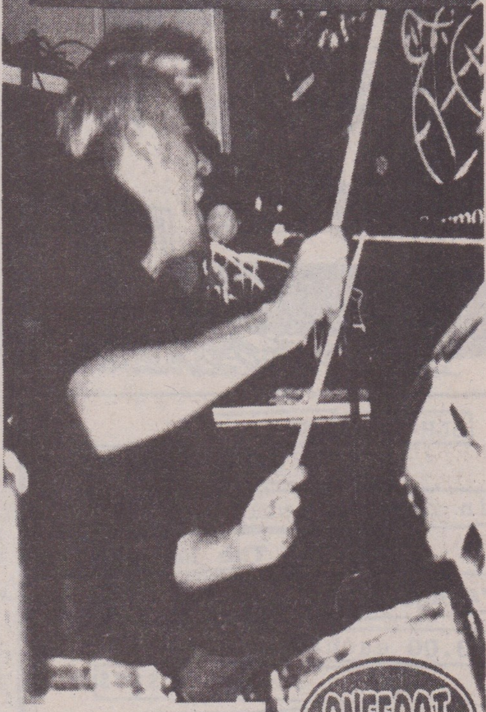

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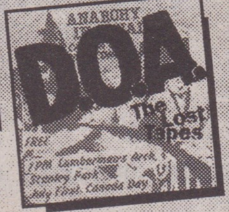

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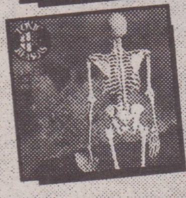

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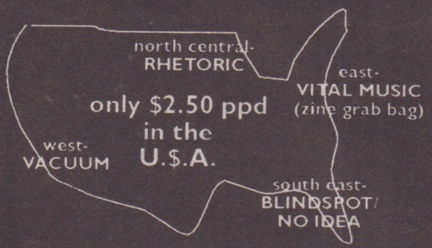

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There is little question that Mississippi has probably the smallest punk/hc scene in the whole U.S. This state may not have many punks, but the few punx that are here are really dedicated and as a result we make the most out of the scene that we do have. First the bands:

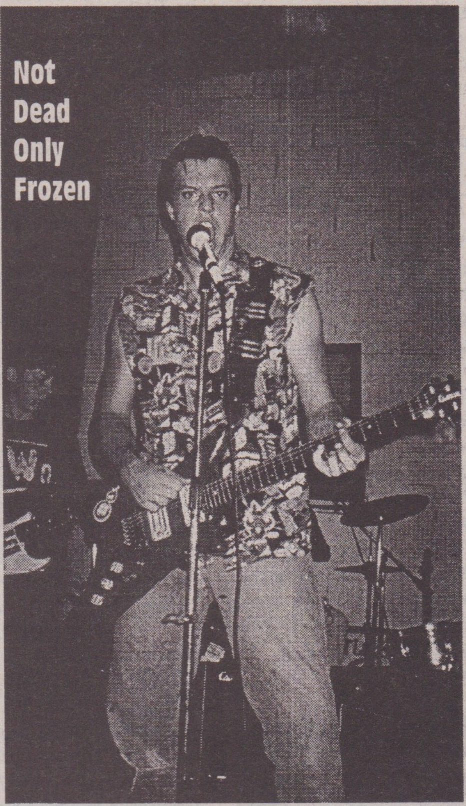
The **GRUMPIES** are probably the state's most well known punk band (that is, unless you count the NECKBONES from Oxford who are signed to Epitaph, and therefore don't really need the publicity of being featured in a scene report). They play fast, furious and snotty pop-punk. I've lost count of the number of times that I've seen these guys, but I never seem to get tired of them. They have recently finished recording a full length that will be released on Recess Records (which will probably be out by the time this runs, and I suggest you get it!). They already have out a cassette release on **Did it Ourselves Records**, which is their record label, and also have a 7" out on Shredder Records. You can order the cassette or get in touch with the GRUMPIES at P.O. Box 1892/ M.S.U., MS 39762. Phone: (601) 773-6953.

The **EUNUCHS** are a great garage punk band who are into Star Wars and wine coolers ("girl beer"). They also have two releases out; one cassette and a 7". Their 7" got a really killer review in the pages of this very fanzine. Both are $3 ppd. They will also have a full length out soon. Get in touch with them at 208 Hampton St./ Clinton, MS 39056. Phone (Jason): (601) 924-3515.

NOT DEAD ONLY FROZEN are a rock-a-billy/ punk band straight out of the 50's. These guys are straight up greasers who just wanna play good old rock 'n' roll. They have that down and dirty sound that we all crave every now and then, and really filthy mouths. They currently have out a cassette release (which costs $3 ppd.), and in the developmental stages is a split 7" release with the EUNUCHS. Contact them: Justin Dead/ 1090 Tanyard Rd./ Crystal Springs, MS 39059. Call (Justin): (601) 892-2318.

KAISER PEAS play pop-punk strongly influenced by the MR. T EXPERIENCE. They are one of the youngest bands in the state (all high school kids), and get better every time they play. It's really cool to think of how good they will be, considering how good they already are. They have self released a cassette release that you can buy for $3 ppd. Write them: Ben/ P.O. Box 4684/ M.S.U., MS 39762.

FAKE is another young Mississippi band hailing from the most economically-depraved area in the whole country, the Mississippi Delta. Despite this and their age, they have been playing melodic punk rock with ska influences for well over two years now. They are without a doubt the state's best up and coming punk band. Currently they have a cassette release out on their own label, **Crap on Crackers**, for $2 ppd. In the works is a possible split 7" with Memphis punk band THE KULDIPS. They also have a great website: **www.geocities.com/SunsetStrip/Palms/1530.** (From this site is a link to the KAISER PEAS' website.) Write FAKE at P.O. Box 4244/ Cleveland, MS 38732. Email: jdakin@tecinfo.com. Phone (Ginger): (601) 843-2929.



The **COOTERS** are a hardcore band from the college town of Oxford. They describe themselves as "neo-anarchist jazzcore." They are one of Mississippi's best known and well established indie bands. They have a self-released 7" out for $4 ppd. P.O. Box 443/Oxford, MS 38655. These guys also have a web page; just go to Yahoo and look up "Mississippi Punk."

The **COMAS** (formerly the CAFFEINDS) are one of the state's newest punk bands, but are gaining notoriety fast! For good reason too. They play pure punk rock and roll music with a garage twist. They're sorta snotty, not in the poppy way, but in the evil way. Their early popularity can probably be attributed to the fact that they are made up of a lineup of some of Mississippi's most dedicated punk rock veterans. They have a cassette release out for $3 ppd. and I must say that it just edges out the NOT DEAD ONLY FROZEN tape as the best tape release available from a Mississippi band (there are my 2 cents). Write: COMAS c/o Marsh/ P.O. Box 253/ Jackson, MS 39205.

The **MOUSKATEERS** are described by Ginger of FAKE as being a "really, really, really, really, good ska band" (and she knows her ska). I don't have a lot of info on this band, but their phone number is (601) 324-5276.

On the Mississippi gulf coast is a punk band called **KROOKED LEDDER YOUTH**. They have just released a 10" which is $5 ppd. and available from them at 7601 Lexington Dr./ Biloxi, MS 39532. They remind me of ECONOCHRIST somewhat; they have a metal-hc sound, but not in the Victory records vein. I heard that members of this band also have a side project called **CROMWELL**.

Shows in Mississippi really don't occur that often, but when they do happen they are really something special. The most consistent venue is **Adventure Theatre** in Cleveland, MS. Shows occur there about every 6 weeks to 2 months. I know that doesn't sound very often, but if you plan to tour through this area, we can probably pencil you in if you let us know far enough in advance. No outlandish guarantees, but we can promise you some really great vegetarian food, a place to crash, an audience that always buys a lot of merchandise, and gas money plus a little more – and we're the only venue (that I know of) within 150 miles that can promise *all* of that. The only problem is that the shows always happen on Saturdays. But we promise that if you go out of your way to schedule your band to play here on a Saturday you will not be disappointed! Touring bands should get in touch as far in advance as possible: (601) 843-2929 [Ginger], email: jdakin@tecinfo.com and gpseudon@hotmail.com. For the latest info on shows in Cleveland, go to my website: **www.geocities.com/ SunsetStrip/Lounge/6024.**

I've heard about this place in Biloxi called **the Little House**, but have written there many times and never gotten a response. Anyway, try writing 11481 Gay Circle/ Biloxi, MS 39532 and maybe they'll give you a response if they deem you important enough.

There are really no other consistent venues in the state, but shows manage to happen in several places. In Starkville, get in touch with Subhan: (601) 324-1565. In Jackson, Justin: (601) 892-2318; Gary: (601) 892-4704; or Jason: (601) 924-3515. In Oxford, (601) 232-8900 [this is the number of someone in the COOTERS]. For general touring info call Jayson Grumpy at (601) 773-6953. Touring bands coming through Mississippi should definitely get in touch with some of these people. They might give you another number, but whoever said booking a tour was easy? If you've heard about a place called **Sideshow Skatepark** in Tupelo, sorry but they recently shut down.

There are not many zines in Mississippi. In fact there are only 3 zines to speak of. The most well known is without a doubt ***Spongey Monkey.*** This zine is done by Chris and Kelly, a couple of cool people from out west (Oregon) who fate has brought to Mississippi. This zine mainly covers all types of independent music around the South. These guys are also your contacts to the Gulf Coast of Mississippi, which is really quite separated from the rest of the state (at least to us in the Delta). *Spongey Monkey* costs $1 ppd. The address: 416 Jeff Davis St.; Waveland, MS 39576-3226. Email: spongey@datasync.com. Website: **www.datasync.com/ ~spongey.**

Five Knuckle Shume has been around longer than any other zine in Mississippi. It focuses on serious issues and attempts to make them as ridiculous as possible. However, due to some shake ups the next release date is still up in the air. The latest issue is number five, which has gotten great reviews in zines such as this one. It features' an interview with the GRUMPIES and essays on religion, along with your typical zine stuff. The cost is $1 ppd.: Richard/ P.O. Box 41/ Leland, MS 38756. Send some extra stamps and Richard will send you copies of some of his various publishing projects.

The newest addition to the Mississippi zine scene is ***A Slight Divergence of Philosophy,*** which I put

out. The first issue has just come out. This is a zine that focuses more on the literary side of the punk/hc scene than the musical side. The response to the first issue has been really positive. Content includes in-depth articles on the war on drugs and deception in U.S. history, as well as an interview with AVAIL. Hopefully, it will be reviewed in this issue of MRR. One dollar ppd.: Greg (me) / P.O. Box 1235/ Greenwood, MS 38935-1235. Email: gpseudon@hotmail.com. Bulk rates are available for distro.

Another great punk website you should visit belongs to my friend Katie: **www.geocities.com/SunsetStrip/Club/9996.** It's a *really* great personal website. Go there!!

Distribution in Mississippi isn't all that much to speak of. **Marsh of the Comas** distributes a few 7"s and CDs (see COMAS) as does Jason of the EUNUCHS. Feel free to get in touch with them about this. I do a small zine distro, where I sell stuff at the merchandise table at Adventure Theatre (where I also work the door- say hello to me!). Zines should get in touch. I plan to start selling T shirts soon, and possibly some musical releases further in the future. Write me!!

Hopefully, the fact that Mississippi was featured in a scene report in MRR will raise a few eyebrows. I hope that everyone reading this will take the opportunity to support our scene (god knows it needs some support!). Our scene may be a hell of a lot smaller than yours, but personally I think that this is better that seeing another scene report on southern California or Ohio for the umpteen millionth time. Thanks for reading.

-Greg Pseudonymous.

For too long rock in the Carolina's has been unfairly associated with SUPERCHUNK buzz clips, POLVO t-shirts, and the kind of drafting-class-technical progressive rock crud that makes the noises emitted from an early model space heater in the middle of the night sound soulful and interesting. But like the legend of the fiery phoenix, a new power generation of bands has arrived to escort these hairy Subpop leftovers and pasty-faced BEN FOLDS FIVE twerps to a comfy spot on that great sleeper-sofa in the boneyard.

Among the adult bookshops and metal finishing plants of Greensboro we find **URINAL**, a band who understands the importance of the short, loud song and plays material that could compete with stuff off WIRE's 1977 classic "Pink Flag". Reach them care of Crunchy Music/ 908 Spring Garden St./ Greensboro, NC 27407. Greensboro's **PROSTITUTES** got tired of all those Yankee bands ripping off their name and changed it to **REAGANOMICS**, while still playing in the same streetpunk style (201 N. Cedar St. Greensboro, NC 27401).

THE CAROLINA TOLL is the sound of the piedmont's food service kitchens and plasma donation centers; playing mean southern punk rock music while pelting the audience with the usual collection of circus peanut wrappers, and half-empty bottles of Woolite. 7" out soon (Crunchy Music/ 908 Spring Garden St. / Greensboro, NC 27407). **BUBBY** is a now defunct pop punk band that shared members with **PRESIDENT'S CHOICE**: a band whose style is reminiscent of VERBAL ASSAULT. Find out more about both bands through the guitarist's label **Hit the Ground Running** (PO Box 4181 Greensboro, NC 27404).

ZEGOTA is a interesting enough hardcore band featuring a lead vocalist who does back flips off stage monitors (PO Box 1745 Greensboro, NC 27402).

DIVIDE AND CONQUER is pretty legendary in the tradition of area political punk bands and features one time drummer for OI POLLOI and BLOWNAPART BASTARDS. Their single can be purchased by writing PO Box 17583/ Greensboro, NC 27410. **EMPIRE FALLS** is a hardcore band with a strong local following and many screaming fans from the surrounding counties (201 Cedar St./ Greensboro, NC 27407).

Carolina Toll

A Team Records has a back catalog featuring 7"s by NC greats such as **INEPT, MOLD, STEWFACE, BLOWNAPART BASTARDS, DAYS OF,** and my fine band THE CAROLINA TOLL, as well distro stuff from all over the world (PO Box 1745/ Greensboro, NC 27402). **Greensboro Food Not Bombs** serves weekly as always. Write 205 Westover Terrace/ Greensboro, NC 27413, or call 574-2905 for info.

From High Point, NC: furniture capital of the New South comes the X/DWARVES fusion of **TEEN SUICIDE** (336-885-2949: 105 Idol Dr/ High Point, NC 27262). **CATHARSIS** is the most evil sounding band in NC, but their label is run out of GA. They have a new CD out called "Samsara" (Crimethinc/ 2695 Rangewood Dr./ Atlanta, GA). **THE RIC FLAIR ALL STARS** describe themselves as CHUCK BERRY meets SCREECHING WEASEL. Hmmm. (2201 Red Forest Rd./ Greensboro, NC 27410).

GNOSIS got former MRR columnist Neil Nordstrom so exited he mentioned them twice in one review section. They play fast crusty-metal-hardcore with decent vocals that avoid the Muppet Movie quality that makes many other bands of this genre seem so cliche'. Two 7"s out (See A Team address).

Capital city crust band **REGURGITATE** is good too, so see them in town or call their drummer Sean (919) 833-4447. Raleigh's **CHERRY VALANCE** sound like **ROB TYNER** singing for the VOIDOID's. See them too before they sign to Atlantic records, and get dye jobs like CHUMBAWAMBA. Western NC's best loved outfits are Boone's **PINK COLLAR JOBS**, and Asheville's **EXCESSIVE DEFIANCE.** Write PO Box 1485/ Asheville, NC 28801 or call (704) 258-9359 for the addresses of these fine bands, or any questions you may have about the well organized Food Not Bombs chapters in Asheville or Boone.

The Caboose is a weird biker bar that books decent all ages shows for the Raleigh area: call Andy about booking at (919) 833-6520. While CORROSION OF CONFORMITY brushes up on their funk-metal riffs, far better bands like Raleigh Oi! rockers **THE LOUTS** are paying their dues like troopers in the moldy basements of the Tobacco State. Show them you appreciate their efforts by calling Davis at (919 821-1483) for booking.

Reagonomics

Crunchy Music is one of the best mom n' pop record stores in North Carolina, and they will soon be releasing a comp of bands from the middle region of the state including **THE MERCURY BIRDS, URINAL, FACE THE SCHLIX** and more (908 Spring Garden St. Greensboro 27407). Raleigh's best record store is **The Crooked Beat.** Look it up in the phone book next time you're in town. Noted scenester **Steve Munsell** has paid his dues setting up shows around the state, and has moved on to running his own low-cost printing shop, and playing in a band called **UBLISCH.** Another old school luminary **Chris Murray** has been doing his **Assorted Pork Chops** label for years, and it features releases that give a history lesson in North Carolina punk from the late '80s to the present. Find out the addresses for **Contagious Graphics** and the many fine projects of **Chris and Steve** by calling (704) 275-4300.

House shows have always been around to book all ages band performances when night clubs start serving hot wings and favoring ESPN over live music. The hot spots in Greensboro are **Area 51**, located at 201 Cedar St. (336-760-4481), and **The Broken Window** at 726 W. Lee St. (336-379-1231), as well as **The Aycock Street House** whose proprietors can be reached at (336) 691-1249. Emo, Indie, or college rock bands are warned to stay outside the county line for their own safety.

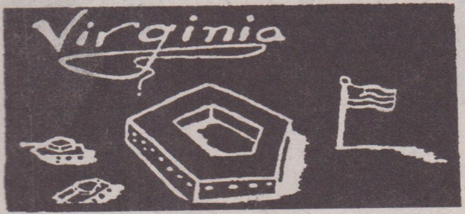
Other show houses include locations in Wilmington and Chapel Hill, and you can call Charles at the above **Broken Window** phone number for information. **DISORDERLY CONDUCT** is an Oi! band from Wilmington that is one of the best in the state but I don't know their number either. **Food Not Bombs** chapters also exist in Chapel Hill, Wilmington, and Durham but you'll have to find out their addresses from someone with a more orderly and well informed Scene Report than mine.

Slave is a music n' social issues magazine that shuns boring diatribes, goofball personal rants, and slop-o Kinkos layout in favor of exciting well written articles and band crap. Order issues №1 and №2 from John at a dollar a pop by writing 205 Westover Terrace/ Greensboro, NC 27413. **Service Struggle** is an all out assault on the marketing and time management

techniques of the food service industry. Get your copy for a stamp from PO Box 1745 Greensboro, NC 27402.

South Carolina is a fine state full of tastefully decorated beaches and well-funded school systems but I haven't heard a thing about live music from there since ANTISCHISM, and ASSFACTOR 4 broke up. Maybe they can write their own stinking scene report.

Love, Charles Corriher/ Jared Foreman



Hello and welcome to the VA scene report. Lately we've been getting some good bands and shows. Here's what's going on down here as of 1998:

BANDS: **ENEMY SOIL** has been pretty busy lately playing basement shows and whatnot. One day

Pig Destroyer

they might try to do a Japanese tour with **JAPANESE TORTURE COMEDY HOUR**. They have recorded a split tape with **SUPPRESSION** and WARSORE (Australia) and a live 7" on some Polish label. As for SUPPRESSION they are up to no good and are relocating to Richmond in the next month or so after playing a couple of noise-only shows in VA and NC. They have recorded splits with DAHMER, AGORAPHOBIC NOSEBLEED, JAPANESE TORTURE COMEDY HOUR and are on a group of other comps and noise tapes.

JESUIT should have their CD-ep on Reservoir out by the time you read this. They also will be on a split 7" with somebody as part of the Hydra Head Black Sabbath tribute Series. I think they also plan to do a CD/LP on Reservoir. As of January they appeared on the "In Our Time" comp LP put out by Crimethinc. That LP also features SYSTRAL, TIMEBOMB (ITALY), CONGRESS and DAMAD. **FACADE BURNED BLACK** has a 7" on Rhetoric and a split 7" with LACERATION and a double split with CAVITY in the works. FBB also plan to do a 10" on Rhetoric. **CANEFORA** (not Canifera!) has a demo out and should have a split with TIMES UP! out any day.

AGORAPHOBIC NOSEBLEED has a 25 song full length out in February on Relapse They also have a split with CATTLEPRESS out on Bovine. It is now on LP and will soon be pressed on CD with bonus tracks. They also plan to do a split 7" with NEUROSIS as part of the Hydra Head Black Sabbath Series. Many other splits are in the works for them. AGN also hopes to have a live line-up soon.

BUILT IN ENEMY is a Newport News band featuring members of MAYDAY. They play heavy HC in the same style as MAYDAY. Recently they have lost their singer Carl but they've gotten somebody else to take his place and will be recording their demo over again.

Just when you thought it was over, **MAYDAY** is back from the grave and has gone to the studio to record some unreleased stuff, they have tried to do a reunion show but all attempts have failed. **KILARA** have a full length out now on Rhetoric. It sounds a bit more Sabbath compared to their other stuff. Speaking of KILARA, Eric the drummer has a side band called **ALABAMA THUNDER PUSSY**, this is one of those bands I don't seem to know much about. Another band that I don't know anything about is **BURN THE PRIEST**. They hail from Richmond and have a split 7" with ZED. Relapse says they play "crust metal."

GNOB is a fast HC band from Hampton. They have a split 7' with NOBODY. **EXPERIMENTAL FARM** is a project featuring members of GNOB and NOBODY and do the 4 singer, 2 bassist chaotic thing.

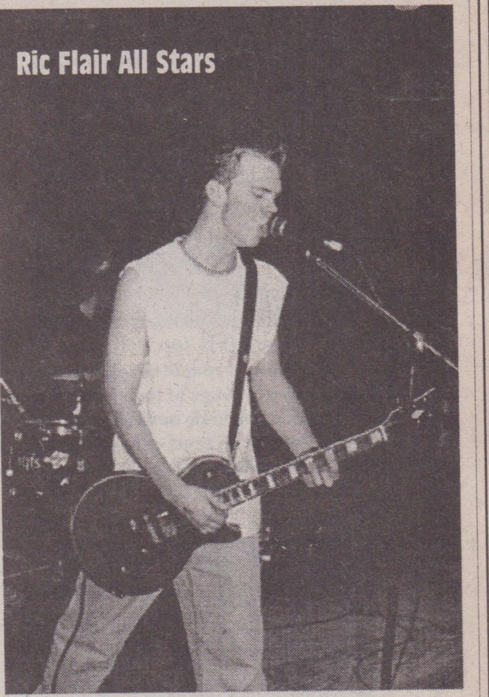
PIG DESTROYER is a new band out of Northern VA. They have recorded a demo that in my opinion is one of the best demos I've ever heard. They sound a bit like ASSUCK with cooler drum lines. PD might tour with CAVITY and CATTLEPRESS this summer so get in touch if you think you can help.

KOJAK have recorded a demo and are supposed to sound like MELVINS mixed with BLACK FLAG but slower. They have 2 bassists and no guitar. As of February they have decided to break up because of Jason's move to Richmond. There is a handful of other new bands that don't have names yet but I'm sure will arise soon. As for that, I hope you come down and check out some of these bands.

LABELS: We don't really have too much labels. We have **Vermiform** in Richmond and a cool label in Portsmouth called **Amendment**. Amendment is run by Dave of FACADE and puts out lots of noise tapes and a 4-tape comp featuring CHARLES BRONSON, AGORAPHOBIC NOSEBLEED, GAIA and many many more. It will soon be pressed on CD. We also have Chaotic Noise Productions done by Jason of KOJAK/SUPPRESSION. He mostly does noise tapes and HC tape comps. He soon will be releasing Audio Terrorism 2 with every fucking noise and HC/grind band around.

Enemy Soil

VENUES: There aren't that many. In Northern VA all shows are usually held in bars in DC. In Richmond shows are held in basements or sometimes at **Twisters**. In the Norfolk/VA beach area some shows are held in Chesapeake. Get in touch if you need help getting shows in the DC/Northern VA area. I can also help get you in touch


Ric Flair All Stars

with people in Richmond, Winchester, Norfolk/VA Beach, and Roanoke for shows.

RECORD STORES: In Richmond there is **Sound Hole** and **Planet 9**. In the VA Beach area there is another **Sound Hole**. There are no record stores in Northern VA so move down here and open up a store!

CONTACTS: AGORAPHOBIC NOSEBLEED/JAPANESE TORTURE COMEDY HOUR: 6161 Edsall Rd. №1002/ Alexandria, VA 22304. ENEMY SOIL: 3883 Bradwater St./ Fairfax, VA 22031-3708/Web site: www.anglefire.com/biz/enemysam/. KILARA: 3525 Pine Road/ Portsmouth, VA 23703. FACADE BURNED BLACK: P.O. 2769/ Chesapeake, VA 23327-2769/ Email: brownej@norfolk.infi.net. BUILT IN ENEMY: 823 14th St./ Newport News, VA 23607. JESUIT: 5349 Brockie St./ Virginia Beach, VA 23464. PIG DESTROYER: 11218 Pope's Head Rd./ Fairfax, VA 22030. SUPPRESSION/ KOJAK/CHAOTIC NOISE PRODUCTIONS: 1022 Summit Ln NW/ Roanoke, VA 24017.

For further Information write or call: Justin/ 5967 New England Woods Dr/ Burke, VA 22015 or (703) 764-2951. All photos by yours truly.

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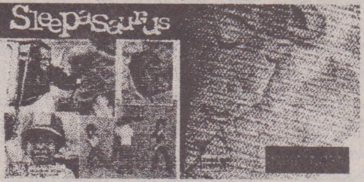
$3 USA / $5 World



Sleepasaurus/Buford split 7"
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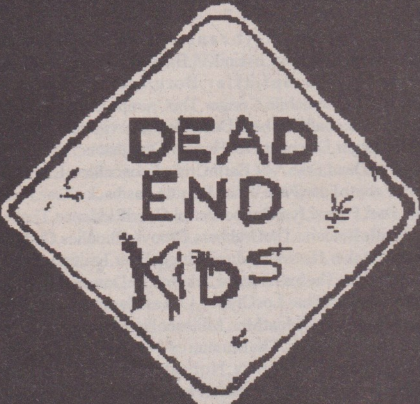

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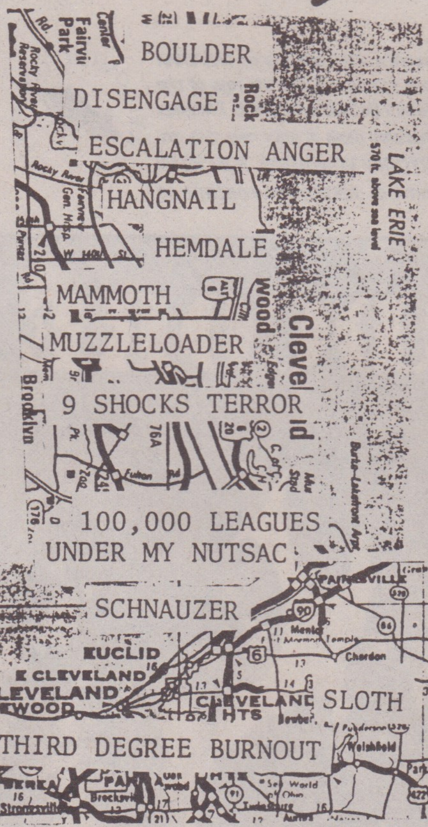

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NEWS

May 1998 Page 1

6 1/2 Year Strike Ends

One of the nation's longest labor battles came to an end this February when the Frontier Hotel and Casino in Las Vegas settled their dispute with the Culinary Union members, including cooks, maids, and servers.

The dispute began in September, 1991, when then owner Margaret Elardi maintained that the Frontier was too small to match the wages given at other hotels and casinos. The 550 workers who walked out expected to be on the picket line for days or weeks, and ended up striking for 6 1/2 years.

The strike ended when the Elardi family sold the Casino to Phillip Ruffin last October. The Frontier, renamed the New Frontier, transferred to his ownership on February 2. Ruffin will be hiring back a large number of the original workers and has agreed to pay the union $3.5 million in back pay and benefits. The new contract calls for starting wages averaging $2 an hour higher than before the strike. Ruffin was quoted by the Associated Press, saying, "I think anybody who stays out 6 1/2 years has a lot of intestinal fortitude. We think these people will make good employees. We think we can bring the hotel back to what it once was."

The battle was long and violent. In 1993, there was a widely publicized incident between several pickets and a couple from California, which resulted in neck and back injury to one man. The union spent $26 million on the strike, most of the money going to strike pay - about $200 a week.

Why Organic Standards Matter To You

by josh baker

"Good afternoon, welcome to McDonalds, may I take your order?"

"Yeah, gimme one of those Organic Big Macs and some Organic Chicken McNuggets and one of those Organic Hot Apple Pies"

So the USDA - the brilliant minds that brought us the "Food Pyramid," a modernized version of the archaic "Four Basic Food Groups" - has proposed another winner for our- er- consumption: ridiculously lax national standards for so-called "Organic" food labeling.

Their new standards allow such healthy and appetizing practices as Genetic Engineering (mmm-how about those tomatoes laced with pig hormones? Tasty. Or how about those mutant cows, which bear closer resemblance to pulp sci-fi's legless, brainless "meat-beasts" than to normal cows. In fact, all of the cattle you see roaming about in dirt fields next to the local highway are the obviously oh-so-humanely-treated "free range" cattle), Factory Farming (imagine spending your entire life within a room the size of your body, unable to move - or better yet, "living" in a room stuffed full of people, unable to avoid being trampled without trampling someone else), Cannibalism (those not strong enough to survive - the diseased and infirm, waste parts, blood and refuse - ground up and fed back to farm animals-Yum, a healthy treat!), Food Irradiation (what else does it do besides "kill bacteria"? The last thing I want is veggies that last as long as Twinkies), and my favorite, "bio-solids," A.K.A. sewage or, more dramatically, Toxic Sludge! (just when you thought chemical fertilizers were bad enough, how about some industrial waste products to spice up the soil?)

Surprising? Not really. The USDA has a long-standing relationship with the (federally subsidized) meat and dairy industries - it recommends the nation's staple diet, the media- and school-socialized norm, which is high in "USDA Choice" meats and higher in dairy content. I wonder if this has to do with some sort of latent interest, maybe left over from the days before Upton Sinclair's appropriately termed "muckraking" book *The Jungle* (which revealed the sickening truth about what people were eating - from "downed cows" to vermin and offal. Another sausage anyone?)? Even 80 years ago, no one doubted the atrocities perpetrated on the unsuspecting sausage or potted-meat consumer by increasingly money-minded big business. It seems like this was about the time our benevolent government started to get smart and attempt to keep its dirty laundry under wraps. Sinclair's and others' efforts demanded government attention - legislation to pacify the public, who were up in arms! So when things like the USDA grading system were enacted, the public was so happy, no one seemed to notice curious regulations which permitted "trace amounts of rodent droppings" in ice cream, or "fewer than 10 cockroach parts" in quantities of meat, and so on.

This type of effort at pacification has defused many of the progressive movements in this and every preceding century of "civilization." The way I see it, these new Organic standards amount to the same thing: people will be placated, satiated, if they are led to believe that their government is looking out for them. If and (hopefully not) when these standards receive federal approval, the public will breathe a collective sigh of relief that their leaders have taken a strong stand once more, and by making the food "Organic," and obviously so much safer to eat (since hardly anyone will read the fine print and, naturally, the media will rave about the healthy new regulations) people will grow less concerned at "rumors" that the Ameri-

continued page 2 column 2

Organic Food Standards threatened by USDA

The US Department of Agriculture (USDA) is implementing standards for organic foods, to help consumers get what they pay for. This would set up a National Organic Program, a set of rules, that would be administered by the National Organic Standards Board, as set forth in the Organic Foods Production Act of 1990.

Unfortunately, their standards are not near as comprehensive as those employed by the organic industry. The proposed standards serve to seriously dilute the meaning of the term "organic" and the quality of the food that we buy with that label.

What's Wrong With These Standards?

The standards proposed by the USDA allow for the following discrepancies in the term "organic".

1. Foods that have been irradiated - The USDA calls this ionizing radiation - post harvest raw produce is bombarded with bacteria killing radiation
2. Foods that contain genetically engineered organisms - for example, corn and soybeans which have been genetically altered in order to increase shelf-life and crop production
3. Meat that is produced in confinement style factory farms - organically raised animals must have ample freedom and be fed adequately
4. Meat that has been fed up to 20% non-organic feed - the rules also do not adequately restrict the use of hormones and steroids and ban the use of rendered animals as feed to herbivore animals.
5. Food grown on non-composted sludge - this could include the use of untreated human waste from sewage treatment plants as fertilizer. Municipal sewage sludge may be contaminated with dangerous chemicals (lead, cadmium, and others) that potentially could be absorbed by the crops

This all means that foods which have been irradiated, genetically engineered, etc. may be labeled "organic", and you will not be able to tell them apart from foods which have not been subject to these conditions. It allows for the use of active synthetic substances as growth promoters, antibiotics, pesticides, and feed additives. The proposal also allows for wide use of synthetic substances in the processing of organic foods and of packaged foods labeled as organic. These are just a few parts of the USDA proposal which are in direct contradiction with the Organic Foods Production Act.

For more detailed information you can contact the following organizations:

Organic Farmers Marketing Association / (317) 539-4317 / cvof@iquest.net

National Coalition Against The Misuse of Pesticides / (202) 543-5450

or search the following web sites: http://www.saveorganic.org or http://www.iquest.net.ofma/

What Can You Do?

These standards for the Organic Foods Production Act were released for public comment. That means that up until the deadline, May 1, you can write, call, fax, or email the USDA, your senators and representatives, and the President and Vice President. Their contact information is listed below.

When you contact the USDA or your congressmen, it is important to stress the following points. Mention that the rewritten rules must adhere to the requirements of the Organic Food Production Act and to the principles currently used by organic farmers. OPPOSE GENETICALLY ENGINEERED ORGANISMS in organic food. * OPPOSE IRRADIATION IN ORGANIC FOOD * OPPOSE IRRESPONSIBLE USE OF ANTIBIOTICS with organically raised livestock.* OPPOSE THE USE OF TOXIC SLUDGE in organic farming.. * SUPPORT THE NATIONAL ORGANIC STANDARD BOARD'S ROLE in determining allowable synthetic ingredients. This is an independent board with strong experience in organic agriculture. It deserves to be the primary body governing the future of organic.

It is also important that you spread the word to others who may be concerned. Remember the deadline is May 1! Contact the media with letters to the editor, talk to your family and friends. And most importantly, continue to buy organic food and support organic farmers.

Contact Information

Be sure to include this docket number in your comments: Docket # TMD-94-00

• USDA National Organic Standards USDA, AMS, Room 4007 - S AgStop 0275, P.O. Box 96456, Washington, DC 20090-6456 / http://www.ams.usda.gov/nop.

PRESIDENT CLINTON: President Clinton The Whitehouse Washington DC 20501 / president@whitehouse.gov

• VICE-PRESIDENT GORE: Vice President Gore, The Whitehouse, Washington, DC 20501 / vice.president@ whitehouse.gov

• TO REACH YOUR SENATOR OR CONGRESSMAN: Write to: U.S. Senate, Washington D.C., 20510 or U.S. House of Representatives, Washington D.C., 20515 / http://www.house.gov/writerep/ or http://www.senate.gov/senator/membmail.html

KNOW YOUR RIGHTS
PROTECTING YOURSELF FROM THE POLICE.

1.) You do not have to talk to FBI agents, the police or any investigators. You do not have to talk to them on the street, at your workplace, if you've been arrested, or even if you're in jail. Only a judge has the legal authority to order you to answer questions.

2.) You do not have to let the FBI or police into your home or workplace unless they have an arrest or search warrant. Demand to see the warrant. The warrant must specifically describe the place to be searched and the things to be seized.

3.) If they do present a warrant you do not have to tell them anything more than your name and address. You have the right to observe what they do. You should take written notes of what they do, badge numbers, and what agency their from. Have yourfriends who are present act as witnesses.

4.) If the police or FBI try to question you or enter your home without a warrant, JUST SAY NO! The police are very skilled at getting information from people, so attempting to outwit them is very risky. You can never tell how a semmingly harmless bit of information can hurt you or someone else.

5.) Anything you say to an FBI agent or cop may be used against you and other people. Once you've been arrested, you cannot talk your way out of it. Don't try to engage the cops in a dialog or respond to their accusations. You may be brought before an investigator before you are released on bond who says he or she wants to hear "your side of the story." Don't trust them. They want to trick you into incrimminating yourself. Thier job is to convict you of a crime, even if you're innocent.

6.) You do not have to reveal your HIV status to the police, jail personnel, or the FBI. If you are charged with interfering with an officer by bitting, scratching, spitting, or transferring any bodily fluids on a cop, a judge may order that you take a blood test and your HIV status may be revealed to others. If you've been arrested, you should refuse to take a blood test until you've been brought before a judge and have a lawyer.

7.) You have a right to make three phone calls. If you've been arrested on state charges and booked into jail. Within three hous of arrest, you have a right to free local calls to a lawyer, a bail bondsman, and a friend or relative. Demand your right to make those calls.

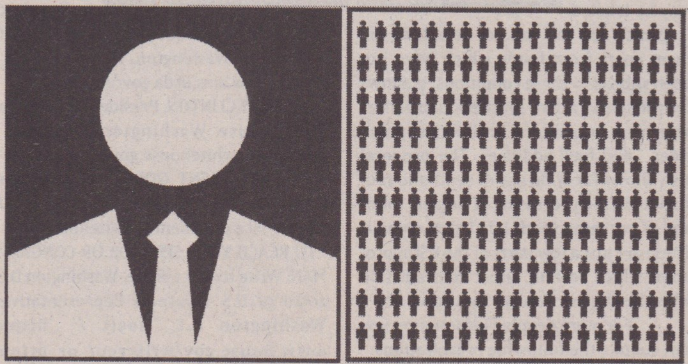
8.) Lying to an FBI agent or other Federal investigator is a crime.

9.) The FBI may threaten you with a grand jury subpoena if you don't talk to them. They may give you a subpoena anyway, so anything you tell them may permit them to ask more detailed questions later. You may also have legal grounds to refuse to answer questions before a grand jury. If you are given a grand jury subpoena, you should call a lawyer immediately or contact the National Lawyers Guild at the number below. You should also tell movement groups and your friends about the subpoena, and discuss with them how to respond. Do not try to deal with it alone.

10.) If you are nervous about simply refusing to talk, you may find it easier to tell them to contact your lawyer. Once a lawyer is involved, the FBI and police usually back off because they've lost the power to intimidate.

For more information about your legal rights, contact: T
he National Lawyers Guild 8124 W. Third Street, Suite 201 Los Angeles, CA. 90048 Telephone: (213) 653-4510 or The National Lawyers Guild 126 University Place New York, N.Y. 10003 Telephone: (212) 627-2656 E-mail: nlgno@igc.apc.org WWW: http://www.nlg.org/

The National Lawyers Guild is an organization of more than 5,000 lawyers, legal workers, law students and jailhouse lawyers in 200 chapters around the country. Members of the Guild work for social change and believe that the law should be an instrument of protection rather than repression. Guild members have made a conscious decision to place their personal and professional resources "in the service of the people, to the end that human rights shall be more sacred than property interests" (from the preamble to the NLG's Constitution).



The average CEO's salary is 190 times that of the average worker's.

Organic Foods

continued from page 1 column 2

can diet generates some of the unhealthiest people on Earth.

And another grass-roots activist movement will be quashed, another slow-rebellion quelled. The National Organic Standards Board, established in 1990 by the Organic Foods Production Act (OFPA), consists of knowledgable, interested parties (industry reps, farmers, environmentalists, and food processors), calls for far stricter standards than the USDA provides for. In fact, the USDA proposal blatantly disregards the advice of these experts and contradicts the OFPA repeatedly. Here in California, where Organic standards are strictest, we stand to lose after only 8 years what others never even had the chance to attain - quality produce, grown without synthetic pesticides or hormones, chemicals or toxic waste (natural, healthy, nutritious∑who would really want to eat anything else?). Granted, there are problems with the existing standards: Organic foods are prohibitively expensive by comparison, due to the lack of regulation on Commercial grade produce which enables far less cost to grow. This huge difference in price, combined with the multitude of difficulties in shipping and preserving the more delicate produce (those pig hormones sure make for a hardier tomatos) have facilitated the distribution of Organics almost solely to the elite, expensive health-food stores - large corporate chains are too profit-oriented to deal with the hassle, and small independent businesses simply don't have the resources.

If regulation is to make any improvement, it should construct more stringent requirements across the board, rather than invalidating all the effort and benefits gained by the existing Organic standards. It's clear to me that the USDA does not have the health and welfare of the people in mind with these regulations, but the businesses who will benefit from being able to call all of their food "Organic," even as the similarity to The Jungle's admonishments are still valid and undeniable. So why aren't all the people (much less the generally hyper-aware underground) protesting this obvious outrage with all of their considerable might? Ask yourself that question.

Call me PC if you must (I can only hope that most readers who've gotten this far won't - but I imagine the majority will have skimmed up to the first, or at most the second, mention of the word "organic" and then flip to the ads and record reviews, and as such don't even know I'm insulting them) but there are a lot of ways to buy into (or sell out to) the system. Punks (and those affiliates who hesitate to take on such labels) fall prey to many of them. Consumerism (yeah, almost all of us are unable to escape the culture of capitalism- hello to record collectors and entrepreneurs, the stylishly attired and the patchworked crusties - which is the more embarrassing status symbol, $50 "vintage" jeans or $1 scraps of fabric with a band logos screened on them? - we are all sellouts to some degree..) first and foremost. But no one seems to want to talk about that. Fine. It sure isn't the only way the establishment has its ubiquitous tentacles (or puppet strings?!? Or choose your own well-worn sinister government metaphors) on us.

The rise in popularity of veganism (or vegetarianism, for that matter) has been the subject of much ridicule within the underground culture, hopefully because of the (sadly counterproductive) authoritarian practices of its most vocal advocates, like new age yuppies, hippies, and hardline morons Vegan Reich and Raid, Earth Crisis and all of their insecure, bandwagon-mentality imitators and worshipers. I say hopefully because it would be too sad to believe that the carnivorous punks were all fooled into siding with the religious right by anti-hippy sentiments and insidious government and/or corporate socializing propaganda.

Either way, it seems odd that the anti-establishment movement would disparage a lifestyle which (in addition to flouting subsidized thought control), if it achieves any sort of significant numbers, could put a serious dent in world hunger - because livestock consume many times more resources than vegetable crops - as well as limit all the problems that accompany the wretched diet prescribed to us by our government (like obesity, heart disease, cancer, baldness, and so on and so forth). But I guess that makes sense too, because even if you have "Smash the State!" tattooed on your hand (or your dirt-smeared forehead), the Sex Pistols' Recommended Food Groups might be something like: beer, cigarettes, occasional food (preferably free), and any other drugs available. So be sure to make fun of vegans, then rush to your local liquor store to offer your financial support to Anheuser Busch, Phillip Morris, McDonalds and - why not, the USDA! Throw in some Organic pork rinds for extra flavor.

As a (dubiously hard-core) vegan, I receive almost daily comments ranging from "Oooh, this ice cream is so good, too bad you can't have any" to "I just love meat too much," and a wealth of other gems that usually crack me up, but sometimes make me really sad, since they come from people I care for and respect. So your fucking ice cream is good, is it? Last time I had a carne asada burrito, it tasted pretty swell too. I bet a well-prepared human sandwich would probably really hit the spot, at least taste-wise. So what. "Tastes great!" "Less filling!" BURP! and on to some more productive debate. Oops, that sounded a bit high-and-mighty. For those of you that don't already know me, I have to officially include myself among the sell-outs, the hypocrites - in short, part of the problem. Like everyone else. I confess! I go through the trash cans at work and pull out most of the paper to recycle. Not all. I eat out (which means I don't eat all Organic, of course, since there's like 2 restaurants in the universe which use all organic produce) and I rarely firestorm anyone. I'm not a total hippy. No one's perfect.

But all of these issues are interconnected, no matter how we approach them. I'm not just writing this to get you to care about Organic foods. Just care about something. Even some of the time. Someone has to care, because when I see the solutions our government is coming up with (that is, undermining any complaint about the problem, then pretending to remedy it by completely invalidating the issue, or removing it from public scrutiny - the proposed Unz initiative on bilingual education amounts to the same thing: "Oh, so bilingual education is having problems? Screw it, then, let's get rid of it." Nice solution) I want to laugh, because it's all so ludicrous. Frightening, too, but not nearly as frightening as our ignorance and apathy, at our compliance with the system. Pretty vacant, and all that, right? Hope not. That's not so funny.

So do something about it. You have until May 1st.

Memory Lane

Grimple and Filth reunite for a one time benefit show

opinion by josh baker

Saturday February 7. 1998. Some warehouse - supposedly Exodus' - in Oakland. 1332. Exodus. and the reunion of now-legendary East bay bands Grimple and Filth. The occasion: to benefit the family of Lucky Dawg. Fifteen bassist and long time East bay denizen. who killed himself the week before. The show was. among other things. an incredible testimony to the power of word-of-mouth. At least three hundred people showed up. despite the fact that it was set up less than a week in advance and not Listed: only a very few flyers were distributed. Although I'm sure that the money raised was greatly needed and appreciated. the events that transpired were disheartening to say the least.

Eldopa (1332) played and things seemed fine. Supposedly. Shock G of Digital Underground was spinning from an undisclosed location within the warehouse. I never saw him. but the house rocked to many an old school number. The band offered the first of a series of toasts to Lucky's memory. the crowd seemed excited - it was to all observers a positively festive. even celebratory atmosphere.

Grimple started setting up. and something changed subtly in the environment - the giant room seemed to draw in upon itself..people started to crowd around more. and an electric sort of anticipation filled the air. It was weird. Like we didn't actually believe it was going to happen - relieved and then suddenly excited. I never saw either of the defunct bands before. and I didn't know Lucky. I felt like an outsider. But that didn't stop me from going. Like many in the crowd. I had been blown away by their records and didn't want to miss seeing them.

While Grimple was playing. I imagine that what went on in that room was pretty much how things must have been 7 or 8 years ago - everyone was going nuts. dancing. jumping around. singing along. spilling beer - and it felt really together. even friendly... like a community - for that half-hour or so. Shows nowadays don't capture that very often.

I don't have much to say about Exodus. I should thank them for the space. and for still having roadies with mustaches and sflb's. and an excellently funny pit. The guy in the green leather jacket with no shirt and a huge pot belly was my personal favorite. along with the drunk guy who climbed out on the rafters and scared everyone into thinking he was going to jump off onto their heads.

As Filth was setting up. I was already crushed. slightly beer-stained and uncomfortable as the rest of the people at the show crammed into the one room - it was big. but not big enough. Exodus' fiasco managed to dispel any traces of positive feeling left over from Grimple's set. leaving nothing but discomfort and disappointment in the overzealous and unruly punks already pushing and shoving in what would soon be the pit. There was no stage. and the crowd threatened to overwhelm the band. who barely had room to stand and play - Jake didn't want to have the crusty counterparts to Exodus' mustachioed crew to hold the mass of people back. I guess it was a good idea not to promote the show - the band might not have survived its fans.

They started "the List." my favorite Filth song. and it was all downhill after that. Not that I was surprised that they weren't stunning - although Grimple was - but watching Lenny stand up there and shrug. not remembering the songs and not seeming to care. and seeing all of them get crushed by the surging. bumbling crowd was really sad. It wasn't like kids were going off. really affected by the music - more like everyone was just trying to push to the front to see "history in the making." The big surprise was that they played as well as they did - despite the disrespectful crowd. who ended up finally knocking the band over and breaking Richard's PA. I would have quit right there. Instead - pissed - they issued the all-too-common scathing retort to the crowd: "Punk's not about being disrespectful to your friends and the band..." could everyone just show some restraint and give the band some breathing room? Of course not. I'm sorry Filth was subjected to such a fiasco. They shouldn't have played. Most of the crowd didn't know Lucky and didn't seem to care or respect those who did.

Even though seeing those now-historic bands opened a window of sorts into how things once were in the East bay. and I felt included for a while. I left with a bad taste in my mouth. It was disappointing to witness firsthand (and not for the first time) how shitty some punks can be to each other. how selfish - how little respect they show for others. I don't wish I skipped the show. I wouldn't have missed it. and I know that it presented a lot more to think about than your average show. including the chance for a lot of people to reexamine a part of their past and the present. Having said that. I hope Filth never plays again. because don't ever want to overhear something like this: "Dude. when I saw Filth's reunion show. it was so fuckin' crazy. man. the whole band got knocked over and the PA broke... It was awesome!"

•CALENDAR•

Here are the upcoming events we have information for. Please send in info on any conferences or festivals that you hear about! This list is not limited to punk events or to events in the US or North America. Remember that this is contact information only and for complete details contact the organizers. Please send in new info to News c/o MRR or to jenangel@mindspring.com. This list is avaliable over the internet from the same address and was last updated 3.10.98. Thanks!

• April 17-19 New York, NY: RASH United Conference
RASH (Red & Anarchist Skinheads) United. For more information contact RASH United POB 365, Canal St Station, New York NY 10013 or rashnyc@yahoo.com

• April 18 Syracuse, NY: Zapatista Solidarity conference
First meeting of a Northeastern US/Canadian support network for the Zapatistas and related movements. Contact Brian Dominick, 205 Bassett St, Syracuse, NY 13210, 315-423-4783, bad@rootmedia.org, or visit our website at http://zapnet.rootmedia.org. For general inormation on the Network, visit our site or write to zapnet@rootmedia.org.

• May 2 Oakland, CA: Festival for Bread Work and Justice
This is a political action and community festival based around the fight for living wage jobs and income security for all. People For Bread Work and Justice is an alliance of community organizations, unions and activist groups. This is a response to the recent measures like Welfare Reform, CalWORKS and Proposition 209. For more information about the activities planned, or for information on organizing parallel actions in your area, please contact People for Bread, Work and Justice, 2065 Kittredge St #E, Berkeley CA 94702. *Something similar is being planned in SF by Art and Revolution Collective, called a "May Day Procession and Picnic". For more information call (415) 487-5163 or write fire@igc.apc.org, 1002 1/2 Dolores, San Francisco CA 94110.*

• May 6-10 Portland, OR: Anti-Vivisection Conference
For information: Liberation Collective, P.O. Box 9055, Portland, OR 97207, Tel:(503)525-4975, Fax:(503)525-4880, libcoll@aracnet.com

• May 9 Bowling Green KY: Punk Fest
Annual Punk Fest with a lot of bands. For more info call 502-782-8993 or email PunkFest98@aol.com

• May 15-17 Baltimore, MD: 9 Fest
Apparently this is a punk fest with lots of political focus. Lots of bands and speakers from various groups - no one confirmed yet. For info contact Ben / 410-728-7144 / bfogarty@mica.edu or http://www.geocities.com/CapitolHill/Lobby/8628/

• May 15-17 Kalamzoo MI: Midwest Grrls Fest
This is a gathering for women which will include workshops, films, music, a scavenger hunt, picnic, dance-off, and a lot more. It is open to men as well. For more information on confirmed events/workshops, to help out, or to get information on registering or an information packet, contact: Angel Page/Makoto Recordings, POB 50403, Kalamazoo MI 49005

• May 16 Kansas City, MO: Midwest Underground Media Symposium II
Sponsored by the Greater Kansas City Coalition Against Censorship as part of its Culture Under Fire week. The MUMS events include a panel discussion with Jello Biafra, Darby of Ben Is Dead, Victoria of Cynical Soul, an open martketplace for networking, buying and trading zines and a public debate on censorship and the arts. For more info contact Victoria at PO Box 36, Grandview, MO 64030 or call (816) 882-3628.

• May 21-27 Wilmington NC: We Fest
"We Fest. What we got: zines, music, comics, beer, indie films, fun!" Contact: 910-256-1234 or PO Box 2071, Wilmington NC 28402.

• June 17-23 Eugene, OR: Asylum Punk/Hardcore convergence
This will be a punk/hardcore gathering in the wilderness. It will be free and it will be collectively organized. THere will not be a huge number of bands playing and it will be a week of networking, discussions, skillsharing, and fun under an explicitly political focus of creating a more active, viable and enjoyable community of resistence. For more information contact the Antipathy Collective, PO Box 11703 Eugene OR 97440, tac@efn.org (541) 431 8080.

• June 25-28 Columbus, OH: More Than Music Fest
This year's More Than Music fest will be in conjunction with Stonewall Union. For current list of confirmed bands or to submit a tape for consideration, propose a workshop, or whatever, contact: The Legion Of Doom, 1579 Indianola Ave, Columbus, OH 43210, 614-421-1269, morethanmusic@hotmail.com.

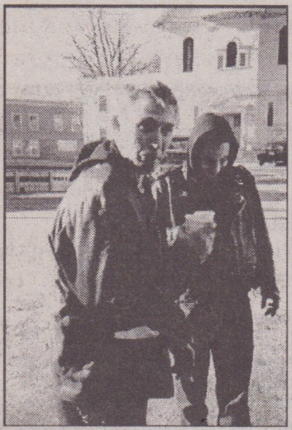
WHATS THE SCOOP ?

by Erika from Boston

"What do you think of the U.S. getting ready to bomb Iraq?"

This month's question was asked at the Showcase Showdown, Toxic Narcotic, August Spies, Puking Toms and some other bands show at Puking Toms and some other bands show at a church in Fitchburg, Massachusetts on Valentine's Day.

***Hey Kids! Remember that we accept What's The Scoop submissions just like this one from readers - Send yours in today!**

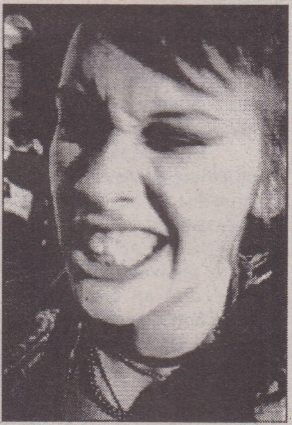


"Don't drop the bomb, just kill Saddam."
Adam, August Spies guitar god, Boston

"I want to tell people not to worry so much"
Johnny Angel, beats the August Spies drums, Boston

"That SUCKS!"
Victoria, the bass goddess of Showcase Showdown, Boston

"I think it's a stupid, selfish thing and I think we needed more time to think about what we're doing, and I also think Clinton and his perverted self had a lot to do with it, but I mean not a lot, but some of it. I just think we shouldn't provoke them into war."
Leopard spot wearin' Zack, Norwell



"I used to think that actually we should just calm down `cause there're kids holding flags, but at this point right now Saddam Hussein's an asshole, we should find a way to kill him; if we can't, then the world's in jeopardy, so as penis as it is, a country is less than the world, you know, as penis as it is."
Lensey, underage drinker, Franklin

"Well, no Sir, I don't like it."
Joe, disgruntled Providence punk kid

"Bombs away!"
Steve, Showcase Showdown drum maniac, Boston

"I don't really think it's our place to monitor the rest of the world. You know, I think we should deal with our own shit, above and beyond stuff, and just to protect our interests in other parts of the world- we shouldn't you know have false pretenses and say we're doing this for humanitarian reasons when we really just go and fuck them over."
Megan, from Rochester NY, killed cupid with a safety pin

"The reason America is going to Iraq is they want the oil and they don't want to have to pay for it and I think it's really wrong, and money's the only reason they're going into it and it's kind of amusing it's just distracting the public from other things that are going on.. (Clinton's dick!) yes! exactly.
Jenny, from New Jersey, but lives in Boston now so it's ok.

Send $1.00 for complete catalog, sticker & button!

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- **The Bloodclots 7"** (Outcast)
- **Bristles LP** 'Last Years Youth'
- **Bristles/Workin' Stiffs 7"**
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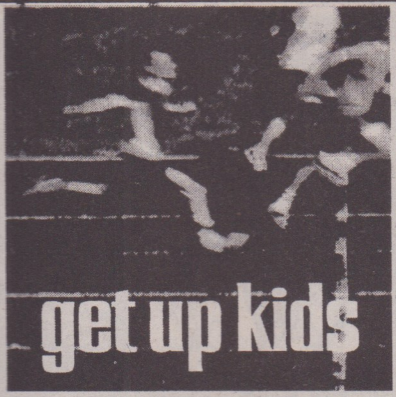

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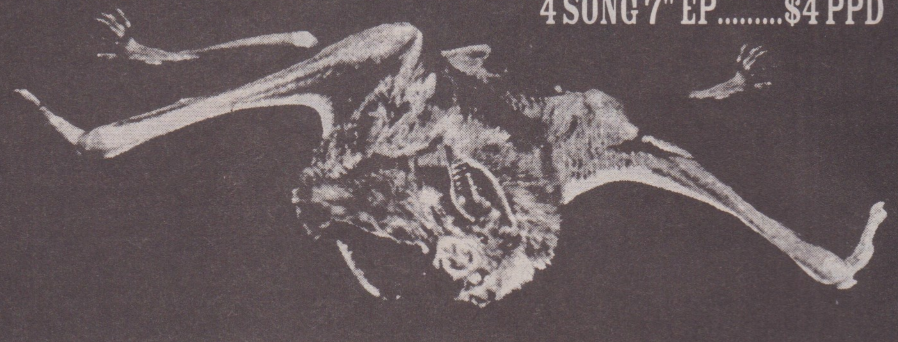

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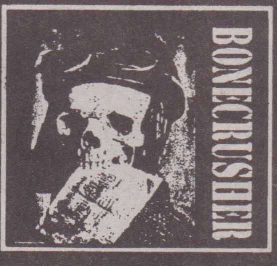

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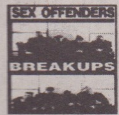

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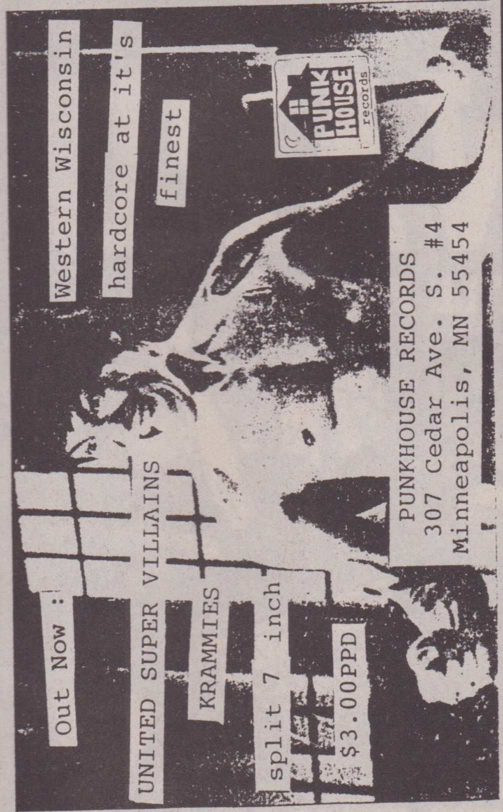

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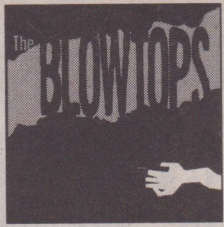

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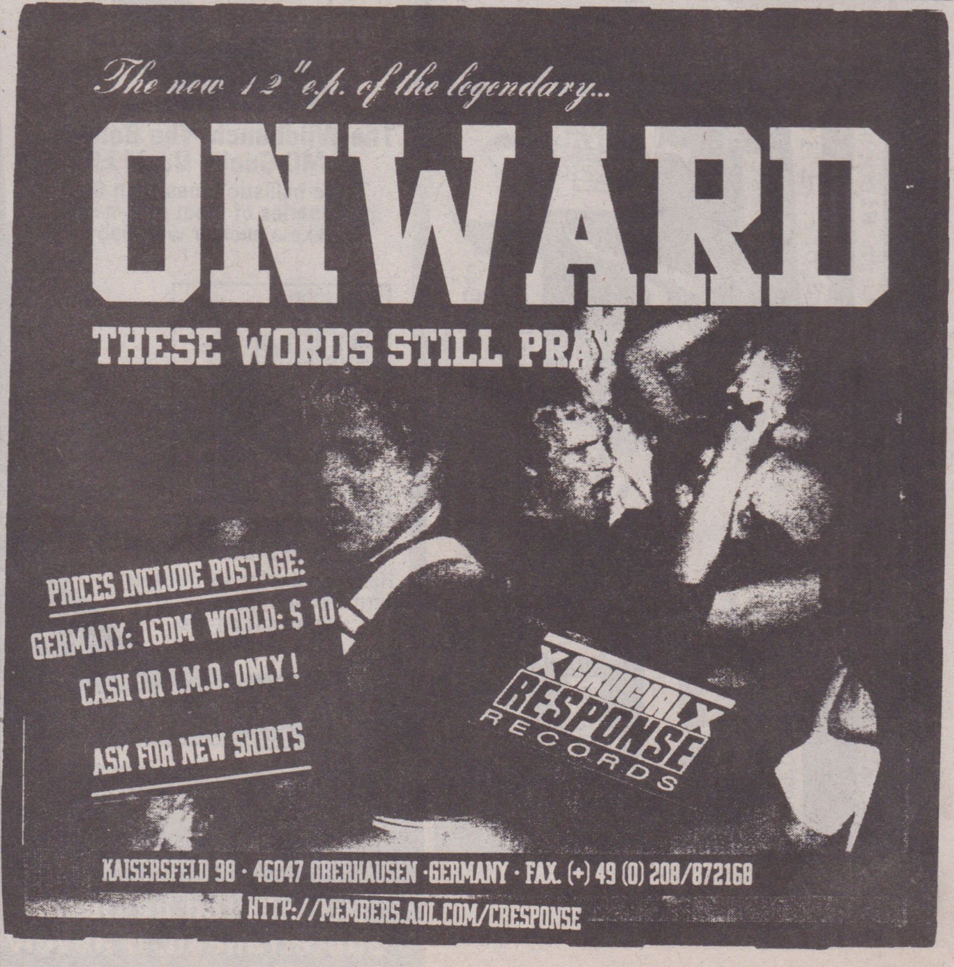
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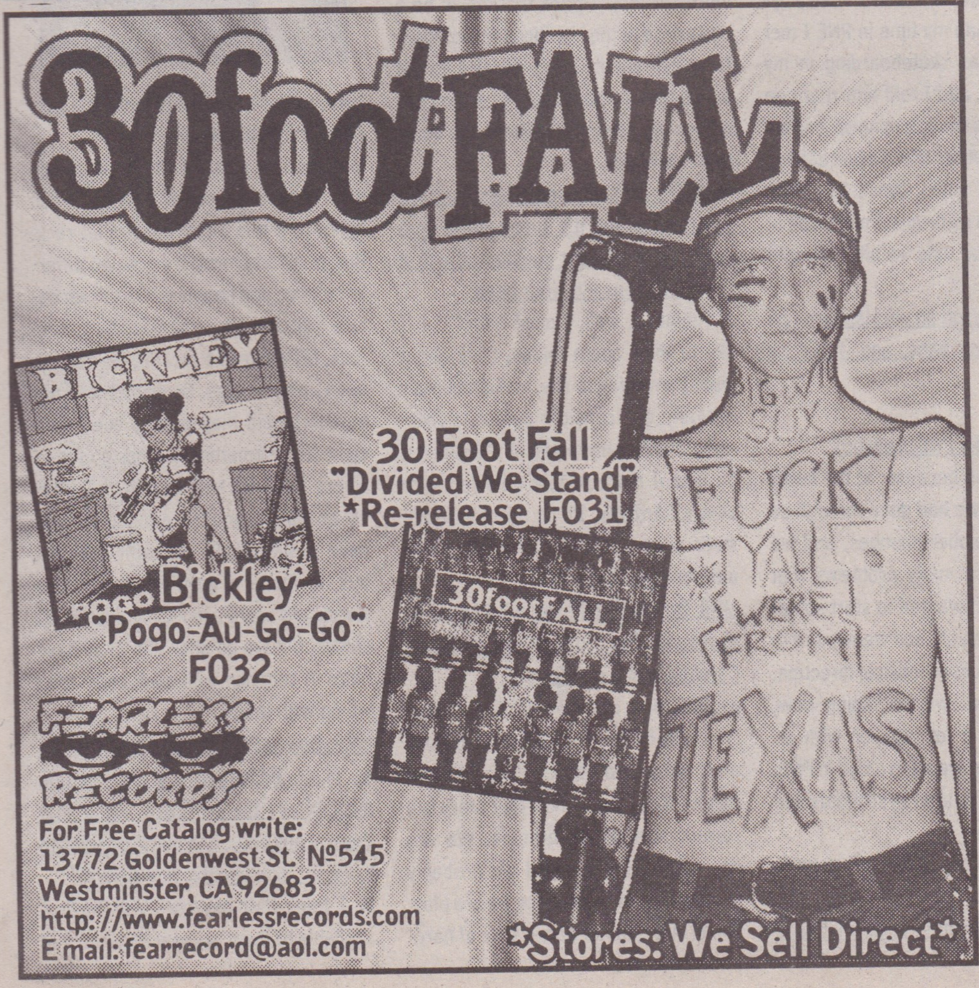

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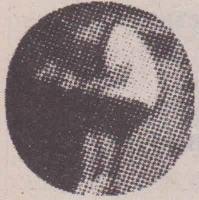
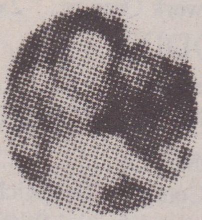
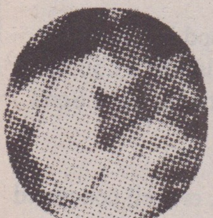
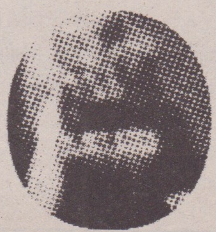
REINFORCE









MRR: So, how did Reinforce get together?

H: One day I was tuning into WESQ, where Jason had a radio show. I went ahead and called him, because he was playing some cool hardcore stuff, which was a rarity at that time, as it still is in North Carolina. We became friends and played in a band called Peaceful Non-Existance for a few years. And when PNE ended we just wanted to keep playing 'core. During my time in PNE I met Jared who was skateboarding in my neighborhood, and I told him about an Xessive Forcex show coming up, and we became buds. After that we just started jamming, and when Jonas left PNE, Jared joined in on drums. I met Gabe at college last year, and we hit it off right from the start.

MRR: So it's Jason on vocals, Aaron on guitar, Gabe on bass, and Jared on drums right?

Both: Yeah.

MRR: So why did PNE breakup?

J: PNE broke up because, at the latter stages of PNE we had gone through so many band member changes, and we were having so many problems that Aaron and I just wanted to start something new and fresh, and we wanted to go in a more focused musical direction. And that's what we are doing now, which we are a lot happier with as opposed to what we were doing in PNE. And we wanted to do an all straight edge band.

H: Something more dedicated to positive music.

MRR: In three words or less, what does Reinforce mean to you?

H: I've got three words for you....youth shall sing!

MRR: Jason, why will you not answer that question?

J: Well, basically, I don't feel comfortable doing so; nor do I think that it is entirely appropriate to sum up or express my feelings and thoughts as to what Reinforce means to me in three words or less. I think that would be a disservice to the significance that Reinforce represents in my life. I mean, it would take some thought to attempt to narrow my feelings for Reinforce down to three words.

MRR: It's not supposed to be something you think about, it's supposed to be a spur of the moment question, the first thing that pops into your head.

J: Hmmm....well, I must admit that I like to think about things, think about what I am going to say, and adequately evaluate and consider before haphazardly shooting my mouth off. Wouldn't it be nice if more people followed such advice? Anyway, I'll do my best to answer your question.....Caring, Compassion, and Sincerity!

MRR: Do you feel that as individuals and as a band, that you're fit into the North Carolina scene stereotype?

J: Well, first of all what's the stereotype? The NC hardcore scene is so small and fragmented into about ten different camps, that I don't know that there is a stereotypical scene attitude. We are one sort of faction, and we probably stick out the most because we are playing an older, faster paced style of hard-

core. And we are pretty much the only band doing that around here.

H: Whereas most of the other bands around here are metal or emo. I still listen to a few metal bands that rock. But metal and hardcore are two different things, and people who can't recognize that and are aiming for that radio rock, MTV extreme sports crap need to open up their eyes. Because that's not hardcore, and they need to see that it came from something and can go somewhere. But back to the question, I think we as a band, and our group of friends have a specifically different attitude. But he made a good point, because technically there are a million different camps, but we do stick out. They have more in common with each other than we do with them.

MRR: Do you think that because there is so much education and information available in the hardcore scene that there is any excuse for hardcore kids to be racist, homophobic and sexist?

H: I think that hardcore kids have it available to them to know about a lot of

issues, whereas a lot of music scenes don't. It's technically still available, but you don't have to search hard to find any intellectual stimuli in the hardcore scene. Of course it is limited, I'm not going to fool myself or anyone else into believing that the hardcore scene has an unlimited amount of information, but I do think that there is enough there, and it's available to kids. But it disappoints me when I see people who don't get it. They understand it, know better, yet choose to turn their back because they don't want to take the time to care, or to take a stand for what is right. Sometimes it's easy to believe in something or not. But sometimes it doesn't matter what you believe, because there are basic right and wrong situations. And I am not saying that everything is right or wrong, black or white, but I think that some correct generalities are available from the hardcore scene. There are so many people who just wear the clothes, wear the patches and just pass for hardcore kids for the social purposes and don't take anything out of it.

J: But what's most disappointing is that kids in the hardcore scene are exposed to some messages and ideas different from the racist, homophobic stuff they are fed through normal media, school, and society. Yet still so many of them don't get the message. There are so many bands singing against racism, sexism and homophobia but there are so many kids out there that are exposed to these messages, but still don't cling to them, which makes it even more distressing. There are plenty of kids who just grow up believing everything society feeds, and are never exposed to the fact that "hey maybe homophobia is bad". But, now we have all these bands that claim to be youth crew and positive saying in interviews that "That's gay, you're gay" etc. Homophobic garbage like that has no place in hardcore. I mean, if you have to slag on someone or something, find a better or more creative way of putting them/it down rather than using the name of an oppressed minority as a slur. At first I thought this slight resurgence of old style hardcore would be great, but as it turns out, half of these bands have absolutely nothing of value to say. All I hear from so many of these new bands is a bunch of homophobic, xenophobic, sexist, racist, tough guy, right wing nonsense. It's really quite disturbing and I am just appalled that so many kids in the scene today accept and/or tolerate this kind of stuff. All these bands claim to be so sincere about their positive image and about their message, but you can read their lyrics, and you can read their interviews, and observe their actions; and they are only doing it because at the moment it is making them cool. And they're doing it because it is fun. Well, sure we want to have fun with what we are doing, and we are all about finger pointing, jumping around and saying GO!. I mean there is definitely a fun aspect to it, because if you are not having fun with some serious issues then you're going to burn yourself out. But behind the fun aspect of jumping around and playing shows there is a serious message and compassion, caring and sincerity in our hearts; and we are genuinely concerned about the world. Unlike a lot of the bands who claim to care in their songs while their actions dictate otherwise.

MRR: Do you think that moving beyond the priorities and values that you are basically fed by your parents are one of the most important things you must do before you move ahead in your life?

H: I know from my parents and a lot of my friend's parents that most of the time they are trying their best and trying to teach you and guide you. Maybe that's just from my point of view because I am from a part of society that is a little luckier than others. I mean I really like my parents, and I go out of my way to help them and work with them instead of working against them, which I think is really cheesy. But as far as a mentality, I don't share all the same ideas and goals but I do love my parents. I think it is important to step outside the boundaries that are set and the things you are taught. But I don't think that it is cool to always look for an excuse to be pseudo-rebellious for no reason.

J: And if you are not learning to think for yourself, then who is thinking for you and what is the point if you're just going to take on everything that your parents say? It's essential to be able to think for yourself and question everything that comes your way and not blindly accept everything that your parents, society or school teaches you, to become a fully developed human being. And for me, punk and hardcore was one thing that has definitely opened my eyes and got me thinking for myself, and not accepting the things that were just passed on to me by society and even my parents.

Even though parents usually are trying to do their best in giving their kids what they think is right, they are doing what they think is right. They may be completely wrong. They may have the best intentions, but they still may be wrong. So it's important for kids to learn to think for themselves, and decide what religion, if any, they want to believe in and the values they want to hold.

H: I know that Jason learned a lot from hardcore, and I know that I have probably learned more from hardcore than any other source in my life. And I can say that that is the main reason it's important to keep a message in this music, not just to play fast music or heavy music simply to get a reaction out of kids. I mean sure that's fun, but you have got to focus in on that message, or it just becomes another frivolous form of music, like metal or rave. You have to hold on to that message and you have to make that important, or kids are not going to want to come to this. Hardcore is not so close to the media, I mean like emo sounds a lot like college rock, and this metal straight edge stuff sounds a lot like this major label death metal. That is what is thrown at kids by the music industry. But straight edge hardcore is not that way, and that's why it is so important to keep the message in this music, in order to set it apart. It's got to be a learning environment.

MRR: You could say that bands like Deadguy are progressing musically.........

H: I can answer this. There are aspects that need to be kept alive. You can't progress to the point where it's not hardcore, where you don't utilize some of the traditions. There are certain aspects that need to be kept alive and some that need to be broken.

J: We are playing a musical style that is more from the past, but we are not just being completely like that, we are still trying to do our own thing. And actually, we're not really trying to stand apart, I think it's just quite natural that we do.

H: You can't try so hard to be like the 80's. You don't see us running around saying "Fuck Reagan", or straight edge this and that. Even though we are a straight edge band and against Reaganomics, we are not going to focus completely on that, because it has been said a million times. There are new issues and new things we want to talk about, if it is important to us we will sing about it. We are not on some trip where we have to do the newest thing, and we are not on some trip where everything we do has to have been used before.

MRR: Do you think that trends in hardcore, not trendiness, are good because they serve to unify people? Or are they bad for obvious reasons?

J: Well, a trend in itself displays something that isn't there to last. So I think that people who totally get into trends aren't going to last and there won't be any commitment. Maybe with some of the bigger trends like veganism and Krishna there will be some kids who get into hardcore through those trends and actually move beyond those trends and those issues into more productive avenues. But there are a lot of kids that just fade into a trend and then just fade out, or fade into the next trend. Hardcore shouldn't just be this ever-changing one issue scene. I see so many kids who will jump onto one particular cause like, for example, animal rights and then limit themselves almost strictly to that issue. I realize that no one individual can be at the forefront and extremely active in support of every cause, but it really often seems that far too many kids in the scene today are becoming too narrow minded in where they are directing all of their energy and concern. Hardcore should help motivate people into exploring all of life's dilemmas as opposed to just one issue. There are simply far too many problems that require our attention.

H: There are many negative aspects

being applied to rad issues like veganism and straight edge or religion. But it depends how people use it. It's sad to see something that could be taken so great and be made so whimsical.

MRR: What kind of barriers, psychological or physical are holding back today's youth, hardcore kids included, from moving forward?

J: In this day and age we are a society that is completely run by the clock. Every minute of the day we have be somewhere and do something and we have so many things thrown up in our face that no one really has the time to sit and think about what is the purpose of life, what am I doing, what are we doing. I have many friends that eat, sleep, work and do little else. We become programmed into how we lead our lives. It is extremely difficult to avoid getting dragged in by the rat race which most people know as everyday living. Thus, we become so preoccupied with the same old non-confrontational routines, that most of us never even imagine a higher, more utopian plateau, let alone find the time to actively work to make something like that happen.

H: Yeah, touching in on what he said. Take school for example. You are told what to think and what to learn. Rather than going in your own direction, it is formatted for you. Then you're about 18 years old, and you can go to college, join the military, or the whole get a 9-5 job thing, which all end up in the same place. I know that outlook is a little negative, but I think the most important thing that people could do, if they see themselves becoming patterned, is don't just become whimsical and drop everything. But try and make your life something. Especially straight edge kids sometimes are depressing because they are drug free but all they do is sit at home and listen to records and talk shit. I want my life to be different, I want to make something out of myself and go somewhere and do something worthwhile. I think it's sad that that is all some kids will amount to. I mean really, how is a straight edge kid helping the world any by sitting at home and talking shit, as opposed to someone who is working a 9-5 job and always drunk.

MRR: Does the extreme diversity of the members of Reinforce effect the band positively or negatively?

H: Well, I think that, for the most part, it's surely a positive that we each have similar as well as differing interests and perspectives. Everyone in the band is not into something like pro wrestling. Jason and I are into it and it gives us something to do, Jared is mildly into it and Gabe doesn't get into it. But it's not like a barrier that's there. It's not something Gabe couldn't have a laugh at, or sit out for a few seconds of conversation. It's cool that we have different outside interests. Like Gabe and I like to play basketball every once in a while, whereas Jared and Jason aren't into that. I think it's something that is constructive and brings us together.

MRR: Even though there will not be another presidential election until the year 2000, come election time would you be voting Republican, Democrat, Independent, or a Third Party.

ALL: Third Party!! (laughter)

H: Nick Baran for President!

J: The song "Revolution" in PNE pretty much sums up my feelings as far as voting. Your vote is validation to maintain the status quo.

MRR: Is any vote a vote for the system?

J: There are really only two parties you can vote for, there is no significant third party besides Ross Perot. Which goes to show that if you want to run this country you have to have money. Aside from a third party like that, you have Republican or Democrat. Sure they have their little differences, but when it comes down to it they are one and the same. They are both big business, they work for big business. And it's not the political parties running the country, it's big business and major corporations running this whole world. So no matter whom you vote for you are still voting for big business and if you are voting for big business then you aren't really voting for democracy, you're voting for profit. Minimal, if any, positive change can be implemented via means of voting in our country today. The establishment is far too powerful to be swayed by such means. I think that a lot of people are fooled into believing the notion that voting gives them a real "say" ,in actuality though, the only thing that voting serves to do is give approval to the system to conduct business as usual and perpetuate the unegalitarian status quo...in favor of the elite chosen few.

H: But a vote for Nick Baran is a vote for the Third Party!

MRR: Do you think that even at the most basic, local level like town councils etc. that government can really make some kind of difference?

H: Not in the South it can't. The South has too many good old boy politics, and scare tactics, and it always has, with Jim Crow Laws etc. Technically it is different looking now, but I think it is very much the same especially in the typical small Southern town. We are led to believe those days are gone, but...

J: Speaking strictly on a local level, I suppose you could make small, positive changes here and there, but in general and on larger terms, you are really not going to do anything through voting, except give your approval to the present system. It is this system which was put in place in order to preserve the elitist rule over the lives of the masses. It is the system that needs to be changed. However, these statements are not being made in order to promote an apolitical stance. To the contrary, politics is an all-encompassing part of our lives whether we want to recognize that fact or not. The everyday choices that we make and the way we go about living our lives are all grounded in politics. It's not something which you can escape. It's unfortunate that most people are fairly apathetic about the whole thing and many subscribe to the misguided notion that politics is something that has no application or effect upon their lives...which could not be farther from the truth. Therefore, it is essential for everyone to acknowledge this fact and play an active, as opposed to passive, part in shaping a society which reflects the values and needs of all people rather than the current few who "set the table" so to speak.

MRR: What motivates Reinforce to be more than just a band, and do more than just play fast music?

H: Well, what motivates me are kids upfront singing along who get a lot out of it. Sometimes I know that there are kids who might have gotten something out of this without telling us, or it being expressed. There are a million things that can influence a person. But sometimes I fall short and the only thing that keeps me going is the fact that you have to keep trying. You have to persevere and keep going, and sometimes all you have is the motivational principle of it all.

J: What motivates me to do this is that I want to hopefully motivate other kids in the scene today and provide a band for them where they can find motivation. Ten or twelve years ago when I was first getting into punk and hardcore bands like 7Seconds, what they did for me, I would hope that we could do that for the kids today. Doing the band itself helps to motivate me more and keep me moving ahead, having fun and being positive about going on in life and seeing what changes I can make in myself and the world around me. It's easy, especially when you are a caring and concerned person to get down when you see a lot of negativity. You start to feel like there is nothing you can do and so it's very easy to want to give up, but this band helps me get back in the mind frame to not give up the struggle. So, in addition to the goal of inspiring other kids, Reinforce serves as a cathartic release for myself, and as a base for my own motivation. Reinforce is also an expression and symbol of our friendship.

MRR: How did you guys hook up with Nick Baran and *Third Party Records*?

J: Since I am originally from Buffalo, I have always been into that hardcore scene. When Halfmast came out I got some of their stuff, and their 7". And when I went up there for Christmas one year to visit my family etc., I arranged to do an interview with Nick for my zine, and that's how I met him. We periodically kept in touch,

and Aaron got to know him and became a Halfmast fan as well. So Aaron and I have kept communica-

tion open with Nick...

H: He's been a real rad guy, and taught us a lot.

J: ...and when we got this new band going we just sent him our demo. He liked it and wanted to put something out. We were really into that, because he was a friend first and was running a label with music we liked and respected. It was the perfect choice for us.

H: This isn't answering the question, but one cool thing about *Third Party* is that it is a DIY label. All these big labels who are doing "traditional" hardcore again now are forgetting about the real tradition that goes further than fast music; and that's DIY record labels.

J: Some of those bands, they are putting stuff out again because now older style hardcore is becoming cool again so they are jumping right on it, but why weren't they putting that kind of stuff out a couple of years ago? Because it wasn't cool, those labels will just keep jumping on the latest trends. They have grown to point where they are outside of hardcore now. They are there to make a profit, do professional style label making.

H: Plus one thing that made *Revelation Records*, and *Discord* big was the fact that they put out consistently good hardcore with similar fashion. Now those labels aren't as hardcore, but Nick's label is one of those labels that is going to focus on putting out this type of music consistently and I am fairly confident that he will stop putting out records if he can't find fast paced, energetic hardcore that rocks and has something to say.

MRR: When did you guys produce the Reinforce demo?

H: I guess it would be February 1997.

MRR: Did you get a good distribution on that?

H: I guess there were about 200-250 of them made. Its weird, we have only played a couple shows in NC so far, but the kids knew our stuff, even though the demos weren't generally available prior to the show. One cool thing to be said about Buffalo is that we played one show and sold a couple demos, and then played another show there a few days later and there were actually a few kids totally singing along. I think some of the kids in Buffalo were really not into us and didn't jive on our thing, but it was cool that over the period of a couple days a few kids had learned some of the lyrics. It made me smile.

J: But we aren't playing hardcore to be popular. If 500 kids are into us great, but if we can only get through to a few kids then, we are making a difference...and that's what we're here to do. Our goal is not to be on MTV or be *Victory's* latest coverboy's or something.

MRR: Are there any plans to repress the demo on 7" or what not?

J: Well, it hasn't gone out of press. We are going to keep making more until the 7" comes out, which should be out by the time this interview goes to print. After that we probably won't press any more demos because we are much more satisfied with the 7" recording.

MRR: Now that you have achieved some of your goals, by getting a 7" out, what other goals have you set?

H: To take the world by storm! No, I guess just to meet more kids, travel, play more shows and just have fun with it. At the same time, make it worthwhile, which is more of a long-term goal. As far as physical things I want there to be an LP to come out, but I don't know how the other members feel about that. After the 7" comes out we are talking about doing something else with Nick, or doing a split 7". That's what we are looking at now.

J: The goals for me are not to put out records. That is a physical, tangible entity of our music that helps get our message across, but the goal is to hopefully motivate other kids, and ourselves towards changing the world around us. That's the real goal, not getting a 7" out.

MRR: How do you guys go about writing songs?

H: A difference between PNE and Reinforce is the song writing. I would come up with a riff, the drummer would do a basic drum beat, and then Jason would come up with the lyrics. Now, the songwriting is flowing along so much easier with this band. There is a lot more creativity and input coming from each member and a greater focus on the quality of our songs...making sure that

we are really satisfied with every song. We just work together really well as a unit, the whole process is really cool.

MRR: Has the distance between the band members been a problem?

J: Well, it is a bit of a hindrance because we can't get together everyday like bands that live in same town. We have a very limited amount of time where we can all get together to practice and work on band related projects. It takes a lot of time for us to coordinate all of our schedules accordingly and we end up racking up large phone bills in order to do so and discuss all the band stuff going on. I mean, aside from playing shows, we often can only get together to practice as a full unit maybe once a month or so. Aaron and I get together more often though to work on ideas etc. So we could most certainly move a lot faster if we lived in the same town. That would be great, but in the meantime, we'll just keep doing the best we can.

MRR: When is the 7" supposed to come out?

J: The 7" should definitely be out by the time this interview goes to press...right now it looks like it will be out towards the beginning of September 1997. The title of the 7" is "Youth Shall Sing!" and it has 7 songs on it. I am really pleased with it and am very anxious for it to come out. I would like to encourage anyone into energetic, sincere, positive hardcore to check it out!

MRR: Do you guys have any future recording plans?

J: We will be doing "In Your Face" for an upcoming 7Seconds tribute compilation that will be out on *GrooveCore Records*, a song for the posi-core comp. that I am putting out on *Cohesive Force Records*, and a song for "The Spirit of '97" comp. that Nick Sideswipe is doing. There are some other comps we're doing songs for as well. Those are the most immediate recording plans, hopefully another 7" or LP on *Third Party* later on.

MRR: Any closing comments?

J: Hardcore in the present is really at a turning point. There are a lot more people in the hardcore scene now than there was in the past, which is a good thing. However, I think there is a lot more petty friction and dissension amongst hardcore kids today. In the past there seemed to be a greater sense of unity. But now, there are a lot of divisive cliques in hardcore which can only hinder our efforts to confront and overcome our problems. I mean, getting so caught up in a charade of "scene" issues only serves to waste precious time and energy which could be devoted to more worthwhile and productive activities. Although participating in the hardcore scene is a cool thing, let us not become so wrapped up in hardcore itself that we forget about the bigger picture. There are a lot of problems in the world that we can help solve and a lot of positive changes that we can make if we work together. The potential is definitely here to make a difference in this world, but we've got to muster up the will and the desire to do so. It will take some hard work and dedication, but I think that the future of hardcore will be bright. There are plenty of kids who will persevere and stay positive in order to keep hardcore going in the right direction. I owe a lot to hardcore because it really helped to guide me through my adolescent years and through the rough times that I encountered then, and still do today. I hope that it will continue to do the same for many other kids!

Please feel free to contact us! Reinforce P.O. Box 8332, Rocky Mount, NC 27804 Jason (919) 443-5222 — Aaron (910) 867-7635The Reinforce "Youth Shall Sing!" 7" is $3.50 ppd. from Third Party Records, 21 Nancy Ln., Amherst, NY 14228 cash or money orders payable to Nick Baran

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P.O. BOX 8332, ROCKY MOUNT, NC 27804

THE JACK SAINTS

Brothers and sisters! Ejecting from the wastelands of Palm Desert comes new S.F. transplants the Jack Saints. This unholy trinity have been penetrating the S.F. Underground with potent 20-minute rock n' roll quickies, and have sparked a trail of gunpowder and blood to mix some new kind of kick that keeps the kids begging for more, more, more. Angels they ain't, check out the Jack Saints who put danger back into RN'R...

Interviewed 1/6/98 by Rotten Ron Ritalin
MD: Mike Desert -guitar and lead vocals
NN: Nick Nava - bass and lead vocals
R: Regal - drums

MRR: So who are you and why do you exist?

MD: I am "Iron" Mike Desert. I exist because not existing might not be as much fun.

NN: My friends call me Nick, but you can call me "Dusty".

R: I'm a pirate at heart, but I don't have a ship, so for now, I'm in the Jack Saints. I am here as an example to mankind.

MRR: Explain the name the Jack Saints, because I'm sure you are by now aware of the old S.F. band, the "JACKSON-SAINTS". You guys are loads better, but how do you respond to old fart scenesters who accuse you of ripping off the name?

NN: Actually, we got the name from a real life person! Jack Saint was a gangster who rumor has it, opened a casino for the rich and seedy in Palm Springs, a real role model. As for the band with the similar name, we met Eric, their guitar player the other night at a 440 Six Pack show, and had a blast hearing stories about Ginger Coyote and Cheetah Chrome, he didn't seem to care (about our band name), he's got new shit going on.

MD: We were really drunk, so I can't remember exactly WHAT he said, but it was really interesting...his old band opened up for the Lyres! that's an accomplishment in and of itself! He seems like a good guy.

MRR: You guys are from Palm Springs, how does that scene compare to the S.F. one?

R: S.F. is moist and cool, Palm Springs is hot and dry.

MD: Our ex drummers band, "Fatso Jetson" are down there, our friends are down there...Kyuss kind of built up some press myth about all the cool desert parties and what not. Sure those are fun, but a good party every couple months isn't enough to keep it from being boring as shit! that's why there are so many speed freaks out in the desert, nothing to do 'cept drink or do tons of drugs. It's a shame a lot of good bands from out there get ignored.

NN: Well, in the desert, we couldn't draw flies, not even any of our friends would come to see us, which explains why there weren't even any flies.

MD: That's not true! our friends would come if their bands were on the same bill! No one wants to pay to see shows, everyone tries to grab a piece of the drum hardware and tell the doorman that they are part of the band! We just played down there, outdoors at a party, and we were so fucking drunk, I couldn't even move my fingers to play guitar! our big return show back home! ha! ha! everyone back home must think we have really gone downhill!

MRR: How has the death of the one time Palm Springs mayor, Sonny Bono affected you?

MD: He was an asshole. His wife cheated on him, he was involved in illegal real estate deals, he would come into my store, and be the most unpleasant jerk.

R: I am deeply saddened by such a great loss, he was one of the greats! who will be next? David Lee Roth?

NN: Don't jinx the Dave man!

MD: Let's hex Sammy Hagar instead!

MRR: Your drummer's sexual perversions have been coming into the spotlight a lot more these days. Is this due to the move to S.F. or has this always been going on?

MD: Regal only became our drummer when Nick and I moved up here, we

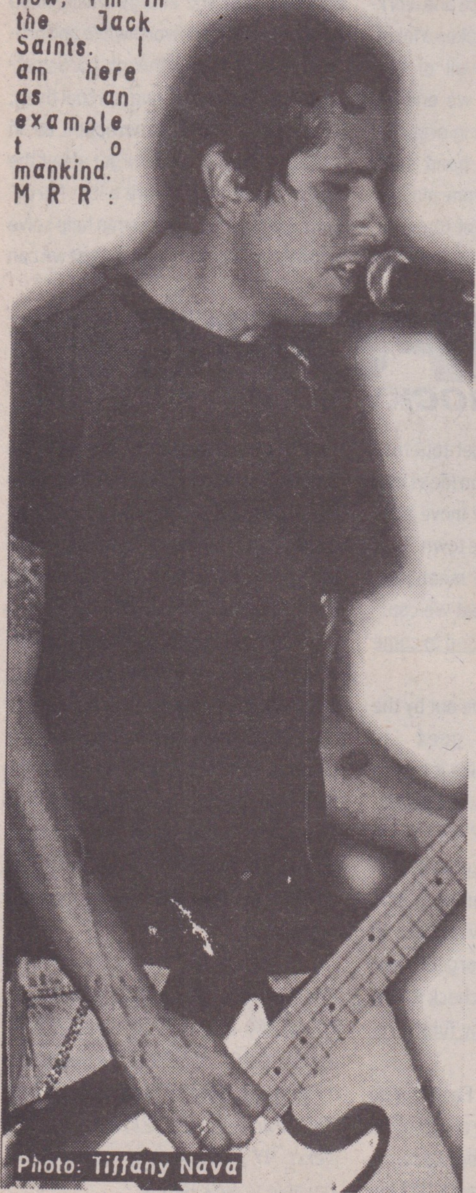


Photo: Tiffany Nava

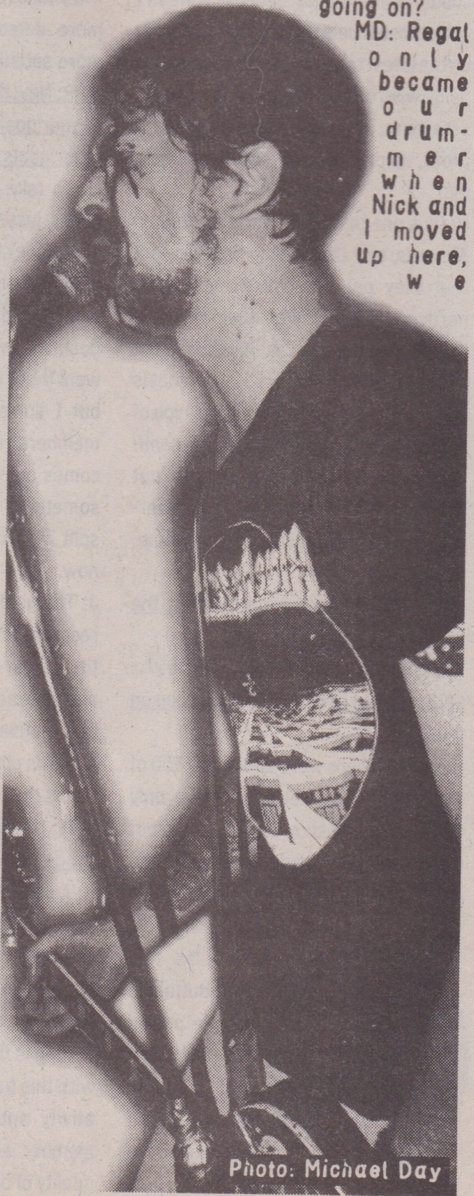


Photo: Michael Day

were just friends back home, but I do remember him riding his bike downtown totally nude...ha ha ha
R: Alcohol can do some amazing things. I don't remember doing any of it.
MD: We never have a set list, but all the songs we know are written on his snare drum...which is fine, but I really don't wanna look at his ugly cock when I'm trying to see what songs we have left to play! But actually Regal's high spirits inspire us, he's a great guy to play with.
MRR: Do you all share in this bizarre sexual appetite? and how do you feel about the recent Gary Glitter bust in comparison?
MD: I got a woman, and Gary Glitter is an idiot. I don't see why you would get busted for kiddie porn on your computer anyway, there's so fucking much of it on there, and most are fake, like done in photoshop.
MRR: Describe your music, and what do you have to offer the youth of S.F. besides drugs?
MD: First off, we don't give out free drugs, or even beer, we can hardly afford our own! we offer nothing, because we usually just play 21+ shows. Get fake ID's kids!
NN: We play pure Rock and Roll. It seems like for a long time Rock and Roll was considered a bad word. No doubt because of the medias perversion of its meaning. Kinda like the way punk rock has been turned into this packaged image.
MD: It's just like what rockabilly has become, I bet there aren't any razor fights at Brian Setzer shows! just a bunch of ex jocks and skinheads with hair that took them entirely too long to comb.
NN: We are simple, high energy, no bullshit (well, maybe a little), and loud,that's how I would describe us.
MD: We try to keep the songs short and fast, punk rock with some MC5 and Ted Nugent influence thrown in.
MRR: What were the worst and strangest shows you've played?
MD: Well, our old band played a marine base bar, and that was a disaster...our first show in the bay area was at Alameda Saloon... we were drinking vodka and beer all day, Regal set his drums on fire, totally destroyed his set, and was throwing the parts at people and smashing them on the floor - it was an old kit. One of the drums started to catch the monitors on fire or something, meanwhile the sound guys are threatening to take Nicks equipment for the damages. I was outside pissing in the street, in front of the cops, and nearly got arrested, but our friend Leif saved me. He told them that I was a school teacher, and it would look bad to my students if I got arrested! they bought it, and let me go. Thanks Leif! It wasn't really as bad as it sounds though...
NN: But that's nothing compared to the Purple Onion show when Tom Guido incited a full scale riot! But the cool thing was our friend from Belgium, Bowy -who does a fanzine called Another Fine Mess, was there to witness it. Before that he had only heard of Tom's antics.
MD: It was fun though. I like that place. Tom was screaming "No more punk rock here ever! It's closed!" We had played a week before, and NOBODY showed up! we thought we were an opening band, instead we were THE band! No flyers, no guest list... but we covered a Standells song, so Tom liked us, and had us back. The next time it was packed, because we'd made flyers, and gotten you guys (the Ritalins) and the Hard Knocks to play, and that band from out of town, the Knockouts...and of course he was already pissed off before we even went on stage, because YOUR band hit him in the head with a guitar!

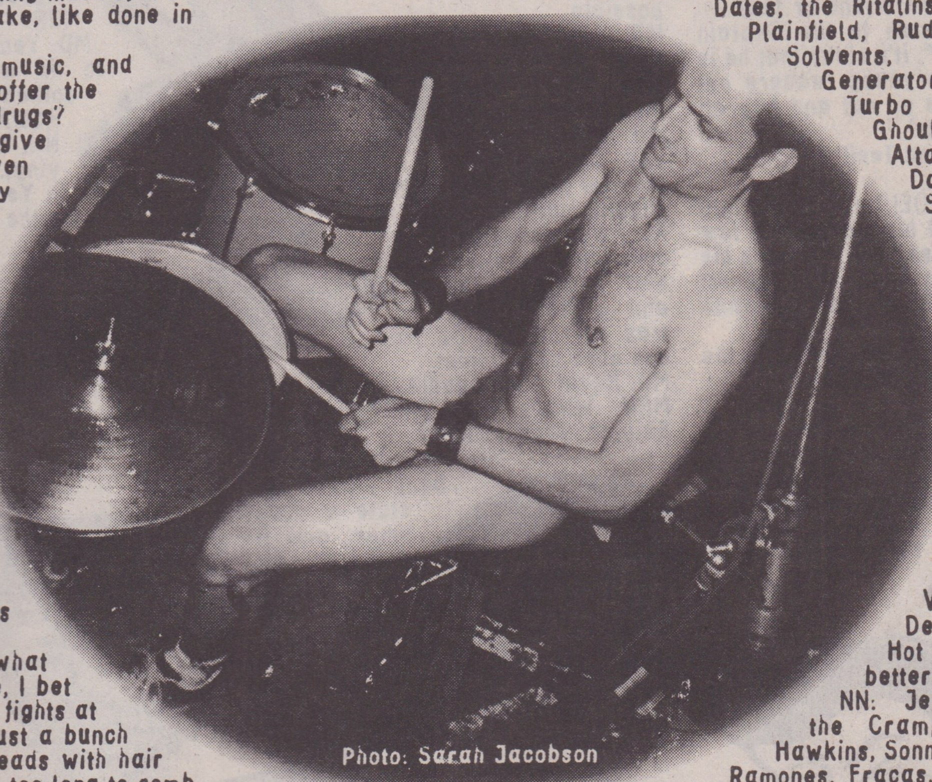


Photo: Sarah Jacobson

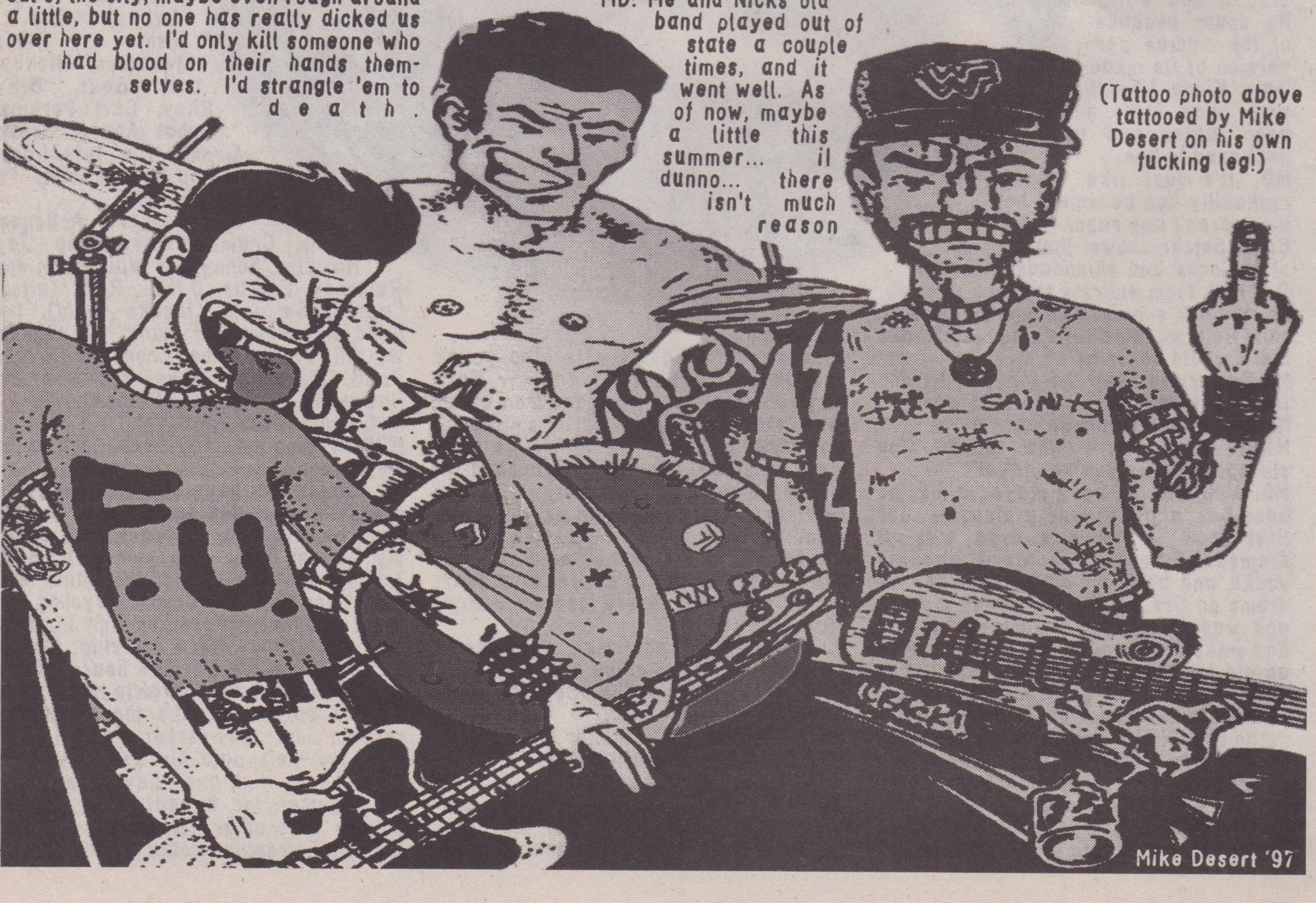
MRR: Are you an assman or a breastman?
NN: I savor every part of my wife!
MD: Ass. Tit fucking is a myth, or at least it's all for looks. There isn't much pleasure in it.
R: Defiantly a breast man, on occasion I've been known to enjoy a wing.
MRR: What do you think about the Spice Girls?
NN: I think Hanson is better looking.
MD: But there are only three hansons, only three holes! There's about 6 Spice Girls with two holes each! That's no bargain, Nick! I'm going to see the Spice Girls movie, it might be the next "Cool as Ice". Hanson should tour with Turbo Negro! That'd put some hair on their chests!
MRR: If you could open for 2 bands, living or dead, who would they be, and why?
MD: The Stooges and the Dictators. Why? both bands are amazing, that's why.
NN: Chuck Berry and Radio Birdman. If you have to ask why, then you're an idiot.
R: Sonny Bono and Boxcar Willie, doing a threesome of "I Got You Babe".
MD: But the Dictators did that too! Maybe we could have a big show of bands doing nothing but that song!
MRR: What bands are you guys into, local and otherwise?
MD: Flipper, JFA, Drunk Injins, Dead Boys, NY Dolls, Loudmouths, the Cheap Dates, the Ritalins, the Hard Knocks, Plainfield, Rudolph, Idiots, the Solvents, ANTiSEEN, Mondo Generator, Suicide Kings, Turbo Negro, Groovie Ghoulies,Acid King, Altamont, Mens Club, David Allen Coe, Candy Snatchers, G.G. Allin, old C.O.C., AliceCooper, MC5, Sir Lord Baltimore, Skrewdriver, Captain Beyond, the Makers, Hasil Adkins, Cocknoose, Void, AC/DC, Molly Hatchet, the Saints, B.O.C., 13th Floor Elevators, Hickey, Lost Goat, Billy Riley, Carl Perkins, Verbal Abuse, Septic Death, The Infections, Hot Rod Honeys, shit, I'd better stop now...
NN: Jeff Dahl, the A-Bones, the Cramps, Screaming Jay Hawkins, Sonny Boy Williamson, the Ramones, Fracas, D.M.Z., Rose Tattoo, Captain Sensible (thanks Beth!), the Dead Kennedys, the Huns, the Sonics, Willfull Failure, the Chocolate Watch Band, the Dead Boys, the Vectors, Hawkwind, and a host of others.
R: Glamour Pussies!!
MRR: Who do the Jack Saints look to for inspiration?
MD: Bands that have kept it going for a real long time, and not sold out. Rancid Vat's been at it for 17 years, and probably haven't seen any money from it. They're one of the most fun bands i've ever seen live. The Cosmic Psychos too, I just saw them for the first time in about five years, they were amazing! And no matter how much shit I've heard people say about the Lazy Cowgirls lately, they haven't earned NEARLY the amount of respect that they deserve. Man, Jeff Dahl too, he's paid his dues a million times over. Nick and I have been playing together for 6 years now, so we inspire each other also. Beer and professional wrestling count for inspiration

as well.
NN: Well, personally I'm inspired by the fact that Shawn Durand (singer/guitar player for punk giants "Portrait of Poverty") hasn't worked a day in his life! When I asked how he does it, he responded "I'm a musician, man."
R: Sonny Bono.
MD: What the fuck is up with your Sonny Bono fetish?! he was an asshole!
NN: YEAH! Fuck you Regal! Why don't you go take off your clothes or something!
MD: Yeah, go hit your sticks on something!
R: Why don't you save your breath for your bong, buddy?
MRR: If you were a latex sex toy, which would you be, and why?
MD: An exploding barbed wire butt plug.
R: A bigfoot dildo.
MRR: O.K., Adam Ant - friend or foe?
NN: Well if you listen to the Captain Sensible song, "Wot", it's clear that he is a foe! And, all you young readers out there, I suggest you go out and buy all the Captain's records!
MD: Who? Captain and Tenille?
NN: har har har
MD: Adam Ant is a FOE! I nearly got into a fight with him AND his manager a few years ago! If I ever see him I'll crack his head open! A note to Adam Ant fans out there, he is a DICK! Black Flag kills ants dead!
MRR: If you could kill one person in the S.F. punk scene, who would it be and how would you do it?
MD: There's some people I'd like to boot out of the city, maybe even rough around a little, but no one has really dicked us over here yet. I'd only kill someone who had blood on their hands themselves. I'd strangle 'em to d e a t h .
Actually no, I'd kill all the Donnas! it'd be like "Slumber Party Massacre"!!
MRR: What has been your most serious brush with the law and how has it affected your perception of law in general?
NN: A year ago a friend of mine and I got arrested at a bar on Christmas night and ate a stash of acid so they wouldn't find it, and spent one of the most hellish nights in the drunk tank. Jail is a very fucked up place to be, and I try to avoid it as much as possible.
MD: The greatest thing is that Nick was SOBER when they threw him in the drunk tank, and by the time they let him go, he was wigging out! he ha ha.
R: I was arrested for a concealed weapon... I had brass knuckles and a trench knife, I was surrounded by five cop cars at gunpoint.
MD: Never been caught.
MRR: What's next for the Jack Saints? records? tour?
MD: Me and Nicks old band played out of state a couple times, and it went well. As of now, maybe a little this summer... il dunno... there isn't much reason to, we have three self released 7"'s out, but we haven't made much effort to get them distributed.

NN: You can order them (well, the newest one) for $4.00 ppd to 1901 Turk St. #2 San Francisco, Ca. 94115
MD: The new one is a split with this band from Belgium, The HotRodHoneys. All our 7"'s so far we recorded on 3 or 4 tracks by ourselves. We just recorded at "Big Rehab" studios, in the city, so, something new should come out soon..
R: A record deal would be nice!
MD: A BIG one! Deli trays! Women! Cocaine! We want it all, baby!!
MRR: Do you have anything to add or say to the young impressionable readers of MRR?
MD: Yeah, punk rock has nothing to do with Crass patches and spiked hair. And remember to ALWAYS root for the heels!
NN: Wear dry socks, and buy vinyl.
R: Yeah, how can I get myself on the Jerry Springer show?

Jack Saints c/o Nick Nava at:
1901 Turk St. #2
San Francisco, Ca. 94115
Or for you web geeks, go to
http://members.aol.com/budgetrock
or email Budgetrock@aol.com.

(Tattoo photo above tattooed by Mike Desert on his own fucking leg!)



discontent

MRR: Hey, everybody! ! ! One at a time please, say yer names and instruments.
Nathan: My name's Nathan, and I sing.
Dennis: Dennis! Skins!
Matt [in cheesy Italian accent] Stephano DiMiro...
MRR: Say yer real name, asshole! [laughing]
Matt: [yelling] My name is Matt! ! ! I kinda play guitar.
Donnie: Donnie, guitar.
Andrew: The Bear...uh, Andrew. Bass.
MRR: OK, when and under what circumstances did you form?
Nathan: September of '96. Donnie moved in with us...the Jawas [Donnie's old band] broke up and we snagged Donnie.
MRR: Influences...name some.
Nathan: AC/DC !
Matt: Cannibal Corpse!
Donnie: Fugazi, Minor Threat...
Nathan: Avail.
Dennis: I think Avail's a really big influence. Everyone in the band really likes them.
Nathan: You can't compare Avail to anybody. And that's what's so rad about 'em.
Andrew: They good.
MRR: This is gonna turn into a piece on Avail-worship if you guys don't cut it out.
Dennis: Put down my dad, please.
MRR: Yer dad? Awwww...
Someone: [mumbling] No way in Hell...
MRR: You're not in the interview! What are you talking about? Wait, what's yer name?
Greg: I'm the lackey. I'm Greg.
MRR: Uh, OK. Well, you're not in the interview, so shaddup!
All: [laughing]
MRR: Who mostly writes the music?
Nathan: Andrew and Donnie.
Andrew: And Dennis makes up very unique drum parts.
MRR: Who writes lyrics? Do you, Nathan?
Nathan: Yeah.
MRR: What are the lyrics about? Well, really what I'm trying to get at is this: how do you do as a non-sXe HC band?
Donnie: Well, we just started. It depends on who we're playing to and what they expect.
Nathan: We toured and it actually went over pretty well.
MRR: So what are yer lyrics about? I mean, without all the obvious sXe issues, what is there for you to sing about?
Nathan: Um, people being...personal stuff. [gets embarrassed]
All: [laughing]
MRR: "Personal stuff," okay... Speaking of tour, how was it?
Andrew: It went very well.
Nathan: It was the best one I've ever been on!
Donnie: It was the best experience of my entire life!
Nathan: Matt drove and HE had fun.
MRR: Now I know before Matt, you guys had another guitarist. He's the one who played on tour and on the record. What happened to him?
Andrew: Yeah, Andrew. The other one. He wouldn't come to practice and tour wasn't really his thing.
MRR: You guys also used to have two singers. I did notice now you're doing some dual vocals, but it's just Nathan singing most of the time. That's one thing I like a lot is dual vocals.
Nathan: Josh [the previous other singer] quit. Said he wasn't into it. So he just said "I don't wanna go on tour." I dunno.
Andrew: You've gotta be able to leave.
Nathan: If you're in a band and you're dedicated, there's no problem. If you tour all the time, you'll eventually be a popular band.
Matt: When yer folks say no you can't go, and you go. When yer girlfriend says I'm breaking up with you and you go.
MRR: So now that we're back on the subject of tour, where all did you go, like what cities?
Andrew: We went East, North, West, South, and over.
MRR: You went to Canada, too, right?
Matt: Ah, don't talk about Canada.
Andrew: One show was real good...
MRR: Do they really say "eh" up there?
Andrew: Yeah, but they don't like it when you want them to say it.
Donnie: We got to stay in the very same hotel room that Ronnie James Dio did the weekend before.
MRR: No way!
Donnie: Yeah! We played at the same place he did.
MRR: What was the best show of tour?
Nathan: I liked the one in Ottawa, Canada. That was my favorite.
Donnie: Portland was good.
Nathan: Portland was a million people, and Ottawa was only like 20. But they were the nicest people.
Matt: The best show you guys played was the one — the last show — in El Paso when you were drunk. And no one was there but you moved the most of all tour.
Donnie: When the Wednesdays went there, they were still talking about us. They said we were crazy.
MRR: About how many shows did you have, total?
Matt: 27.
Andrew: 25 or 27.
MRR: Are you touring again any time soon?
Andrew: We're not sure.
Nathan: We hope so.
Andrew: Dennis, talk. Dennis, when are we going on tour again?
Dennis: Christmas.
MRR: What do yer families think about that?
Andrew: They love it.
Dennis: My dad really supports me. Wayne...
MRR: Is that yer dad's name? Me too! ! !
Dennis: Yeah, Howard Wayne...
MRR: John Wayne...for real. Any recordings? You have a 7" I think?
Nathan: Yeah...
MRR: And a tape too, 'cause I have that. It's really good.
Andrew: It's the same stuff.
Nathan: Well, there's more stuff on the tape.
Donnie: But we don't sell the tapes.
Nathan: We have a comp coming out...Under the Volcano's putting out a comp in December and we're gonna be on it. Hopefully.
MRR: [trying to get Dennis to talk] So Dennis, how does it feel to have the most groupies of all the members of the band?
Donnie: It's alright.
MRR: Not you! Is yer name Dennis?!
Dennis: Sorry, what'd you say?
MRR: Nothing. You missed the question. It's too late now. Are you in charge of the band, Dennis? Do you tell 'em what to do?
Dennis: Uhhh...
MRR: Who's in charge? Who gets stuff done?
Andrew: Nathan.
MRR: OK, this is the last serious question, I promise. Now that HC is really big, do you feel that people are maybe more into you now than they might have been a few years back?
Nathan: I don't think so.
Andrew: I don't really think we're HC.
Donnie: The kids who get the most out of us are the kids who like punk.
Nathan: A lotta HC kids don't really like us 'cause we don't look like a HC band...we just look like retards.
MRR: I think there's a lot of different elements in yer music besides HC.
Donnie: We're not usually HC enough for what HC kids expect.
Nathan: [laughing] We've been called heavy metal, as an insult.
MRR: Well, you just got done playing a really rad show. I couldn't believe how much the crowd was getting into it. I was impressed. You guys don't really play locally a lot.
Nathan: We've only played North Alabama four times — twice in Huntsville, and twice in Florence, where we're from.
MRR: I really noticed a difference from when you played in Huntsville and when you played tonight in Florence. The kids here got a lot out of you, whereas I remember yer shows in Huntsville being kinda boring crowd-wise. I think it has a lot to do with people's expectations, like Donnie said earlier.
Nathan: We've also played Auburn (AL) a bunch, Memphis a couple times...
Donnie: We've played Nashville twice.
MRR: Would somebody describe yer sound? I would describe it, but I don't think I'd do justice to it. I usually tell people "punky, melodic HC." Once I described it as "Fugazi HC."
Donnie: This is important...we're not a "Dis-" band. We're not NYC HC.
Andrew: Nobody here in the South is really

discontent

like that, but when you go up North...
Nathan: Yeah, you call up and they go, "So what's yer band's name?" "Discontent." And they're like, "Oh, so you're like Discharge?"
Andrew: We're not a prefix band. I dunno why it's like that, but I guess it's something we don't know much about.
MRR: DENNIS! What's yer sound? Uh, not yers, the band's.
Dennis: I don't know! You ask me all the hard questions!
MRR: Come on! You're not saying anything! There's always one band member that won't talk.
Donnie: HC with some singalong.
Dennis: Um, our sound...thrash metal!
Andrew: No! What do you really think we sound like?
Dennis: I dunno. Really, I d[illegible]o, then slow tempo...
Nathan: None of our songs sound the same. They're all different.
Dennis: There's some punk and then there's some HC. But I dunno what kind of HC.
Andrew: It's NOT [illegible] new HC.
Nathan: There's [illegible] pop, too!
MRR: It's no[illegible] HC. I don't usually listen to a l[illegible] HC bands, but I do like you guys a lot. It's just good. A few more things about tour...anything spectacular happen?
Dennis: We played with Avail two times.
MRR: Really?
Nathan: Yeah.
Andrew: When they set up their merchandise before they even played, people were like lined up buying $20 worth of stuff...
Nathan: Like three CDs...everything they had.
MRR: I've gotta ask...is that what you guys want for yerselves? HONESTLY.
Donnie: Of course.
Nathan: That's where we differ.
Andrew: I'd like to eat dinner and afford it. That's my only thing.
Nathan: That would be nice.
Andrew: Anything more, I don't care. Just one meal for The Bear.
MRR: So Donnie just wants to be like the next HC Biggie Smalls...ya know, get all the money, get all the chicks...
All: [laughing]
Matt: Mo' money, mo' problems.
MRR: ...holed up in a cave somewhere with 2Pac...
Donnie: I mean, it's the best way to make a living.
Willy: If you can make a living doing something you love doing, why not?
Nathan: I think that's when you start exploiting yerself.
Matt: Eat dinner, buy beer, and go to sleep. And have enough for as much gas as it takes to get to the next town.
Andrew: Gas money and a hot plate of food.
Nathan: Yeah, when you're touring. But we're talking about when you're sitting at home and this is yer job.
Andrew: I never thought I'd get paid.
Donnie: I never thought tour would be as successful as it was.
Nathan: We even came back with money.
Andrew: $60.
MRR: Did you ever break down on tour?
Andrew: No, we never broke down. It's the best van. Let Matt tell you about our van. Ma[illegible]
Matt: 1977 Dodge Van B Series B300 Sportsman, 360 engine, 2 barrel carb...
Andrew: How many original miles?
Matt: 50,000 when we bought it, 88,000 right now.
Andrew: Has it ever broken down?
Matt Never.
MRR: Enough about cars. What are yer views on fecal matter?
Matt: It's everywhere! Didn't you see Oprah?
MRR: Yeah, I did see that one. Gross, wasn't it? People get really neurotic at work about me handling their food after I've touched money.
Dennis: Where do you work?
MRR: Uhh, at this bread store in Huntsville.
Matt: Who reeeaaallly washes their hands after they take a shit?
Nathan: Yeah, but all those richy fucks go to the bread store.
MRR: Yeah, I know.
Andrew: It's a very good bread store, by the way.
Matt: Do YOU wash yer hands after you take a dump?
Andrew: I never wash my hands.
Matt: Do you? Do you?
MRR: What do you do for fun around Florence?
Donnie: You're looking at it.
Andrew: We ride bikes now.
MRR: Uh huh...riding bikes...
Nathan: It's awesome!
Andrew: And Andrew falls cause his handlebars are too loose.
Nathan: That's what I do, ride my bike every night.
MRR: Pranks? Vandalism?
Nathan: We've got the Cobra sign.
MRR: Tell me about Cobra Youth. Is that still going on?
Nathan: It's an underground operation. We don't like to talk about it.
Andrew: If you see the Cobra stencil, if you see the sign...then yer city is corrupt with Cobra.
Nathan: We tagged it everywhere we went on tour.
MRR: So is it basically just like a wussy white boy gang?
Andrew: It's just fun.
Nathan: If you consider me wussy.
Andrew: If you consider KILLING wussy...
MRR: Favorite foods?
Nathan: We all ate Chinese pretty much the whole time. Except Denny's.
Andrew: I don't like Denny's.
MRR: Neither do I. They're dicks there, every one I've ever been to.
Andrew: Too much money for nothing. I like chicken.
MRR: Any other interesting stories about tour?
Donnie: Oh, we saw the Conan O'Brian Show live. It was on last week, the debut of "Robot Taking a Dump."
Andrew: You can see me and Nathan. We were on the edge.
Nathan: We're always on the edge.
MRR: C'mon, I know you've got stories better than this!
Andrew: Florence, SC. It's the scariest place you'll ever go.
Matt: Fuck!

Nathan: It was way scary.
MRR: Scary how?
Andrew: There were 13-

year-old kids drinking Budweiser, smoking pot, and just...showing us their tits.
Nathan: The kids westayed with...the parents had this big pot plant growing in their house.
Andrew: Yeah, the stepdad...his name was Danny, and he's in a band called Coyote. When we played, he was working the door. He had a pewter leaf earring and a Jaeger-meister bandanna around his neck. He was like, "you take care of me, I'll take care of you, boys." We stayed at their house that night and when we woke up, he and his wife had gotten up for work and just left us there...
Donnie: In this big, huge house.
MRR: Did you steal anything?
Andrew: No...we could've taken the TV or VCR or something, but..."you take care of me, I'll take care of you."
Donnie: There was this kid...some girl said something about his dick or something. He was like 14. He had a full beer and just pegged her right in the face from like three feet away. The girl was about 13. She just sat there and laughed and called him a pussy. It was the funniest thing I've ever seen 'cause you know it hurt like shit.
Nathan: There was also this fat kid who looked like he just got out of a grave.
Donnie: That's probably the scariest place I've been to in my life.
Andrew: That was the scariest place we went, by far. But it has the best stories.
Nathan: It was crazy!
MRR: One last question I have to ask. Ex-Jawas...
Nathan: [feigning anger] NO! I quit!
MRR: The reason I'm asking this is because the Jawas had two 7"s out and I'm thinking maybe some people might know you from that. Anyway, Matt, Andrew, and Donnie were three out of four of the original Jawas, a now-defunct Huntsville punk band. Ex-Jawas, do you like being in this band better? Is there a big d:fference?
Donnie: I do. I like it ten times better.
MRR: The Jawas were a bunch of goofy high school kids. And now, in terms of having yer shit together and working together on the music, and just generally having a better time, Discontent seems like it might be a step ahead of the Jawas.
Matt: Our [Jawas'] second record kicked ass.
Andrew: Jawas probably had three good shows. But there were more bad than good.
MRR: That's enough about that. It's late and I'm tired.

Send stamps or SASE for free newsletter, stickers and/or patches. Response guaranteed. Also, Discontent's first 7" (it rules) is $3 ppd from the same address. Bands and other miscellaneous persons call for Florence/Northern Alabama show information also. Write soon...it'll be worth yer while.

Discontent 201 North Pine St. Apt. 1503, Florence, AL 35630 ph: (205) 718-2185

Madem[…]
RECO[…]

Mademoiselle Records is the creation of Krystell and Yvan, two Gitaines-smoking French guttersnipes relocated to London. They hail from Limoges, practically the garage-punk capital of Europe. Bands from Limoges have included Thee Turkey Necks, The School Bullies and The Hot Tom Boys. Many members of these acts have emigrated and since infiltrated London-based groups like The Sires, The Bristols, The Silhouettes, Showman and The Thunderous Staccatos and The Potato Heads (the latter two featuring Yvan himself). Collaborating with their friends at Toe Rag, Krystell and Yvan have unleashed the fiercest girl-garage punk via their label Mademoiselle. We charted their progress at their record-strewn pad over a bottle of wine. Interview by Graham Russell

MRR: What made you two decide to move to London?

Krystell: In France Yvan and I used to organize shows: punk shows, rock 'n' roll stuff, R&B stuff. Everything. We did that for a long, long time and we decided to change countries. We wanted to go to America or Canada, but it's really difficult to stay there for a long time. We tried to get Visas, but it didn't work out. So we decided to go to England and try something different in England. It was really, really difficult! When you change countries, you don't have the language, you don't have friends. Yvan could speak English a lot better than me. When people would speak to me, I'd be like this (makes frightened eyes): What is it? I can't understand! It was funny, but also difficult, when you can't explain.

THE DIABOLIKS

MRR: Have you always been inspired by garage rock?

K: All stuff. R&B stuff. Punk stuff. Rock 'n' roll. I like soul as well. Hardcore. Skatecore!

MRR: Tell me about the origins of Mademoiselle Records.

K: We wanted to do a label so we could do a compilation of Italian stuff from the 60's. We went to see The Dirty Burds and we thought that would be a good idea, to do a label just of girl bands to start with. Why not? Mademoiselle Records started like that.

(Yvan joins us, having returned from the pub)

Yvan: They're not really great musicians, The Dirty Burds, but they've got the spirit of the real 60's garage teens. And they're sexy. It's like what The Cramps say: Rock 'n' roll is 95% attitude and 5% the music. The Dirty Burds are 99% attitude and 1% music!

MRR: Your first release in autumn '97 was The Diaboliks (on which the Diaboliks leave their spikey go-go booted imprint on a cover of The Pleasure Seekers's "Never Thought You'd Leave Me" b/w "I Can't Sleep At Night").

K: I told Babz (Babzotica, The Diaboliks's front woman) about the idea of us doing a record label just for girls and I asked if she'd be interested in doing something for Mademoiselle. She was brilliant because she was so happy and she said yes. She said we have two new numbers we're working on, you can have them. When I heard them, I said that's perfect. The Diaboliks trusted us and gave us a really nice chance.

Y: It was very kind of The Diaboliks to put their trust in us because we didn't know anything about record pressing and production. When you do business with your friends, you've got to make sure you do it straight. We did the first record and it sold good, and now we want to do the second one and the third one and do more. In France I used to play in the band The Blue Devils and we tried to do a label called Bad Karma. It was so complicated if you don't live in Paris, because all the companies are in Paris so you have to pay a lot of tax. It was a nightmare! It was a really bad souvenir. In London it's easier because you have more companies. You have companies in Camden, in Shoreditch ...

K: But it's not easy! Especially when you don't have the technical language.

Y: When you don't have very good English, and they're talking about "lacquer" or "processing." One company uses the word "lacquer" and the other uses the word "processing." When you know all the words, it gets easier. It's exciting, when you collect records, to do your own! With The Diaboliks we'd saved money for a summer holiday and we said, "Are we going to go on a summer holiday or are we going to do a 7" with The Diaboliks?"

K: Or are we going to do a baby? That's what we call our records, our "babies."

Y: So we did a 7" with The Diaboliks. Now for The Dirty Burds we said, "Are we going on a winter holiday or are we doing The Dirty Burds?" (The Dirty Burds's single "Weasel's Lair"/"It's A Lie" is due out any time now, and will be the follow-up to their debut EP on Damaged Goods).

MRR: Tell me about Lulu's Marble, the Japanese girl group you recorded after The Dirty Burds. (The Lulu Marbles 7" will be a cover of Bo Diddley's "Road […] Screaming Lord Sutch's "Jac[…]

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Y: It was good, because we c[…] very well and they don't sp[…] French people speaking Eng[…] people! And they understood […] them at The Frat Shack was […] exotic dream!

K: You see? He's terrible!

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Mademoiselle Records

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LIKS

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Y: I want to marry them. All of them.

K: He's like an Arabic man. He wants a harem. I know why he does this label with me: because it's only girls, and he's very excited about this idea, more than the label! Lulu's Marble are from Tokyo and they've done a lot of albums and singles in Japan, but none have been distributed in Europe or America. We met them when they played at The Frat Shack.

Y: It was good, because we don't speak English very well and they don't speak English at all! French people speaking English with Japanese people! And they understood everything! Seeing them at The Frat Shack was like a dream — an exotic dream!

K: You see? He's terrible!

Y: They were on tour in Germany and they wanted to come to London for the weekend to do shopping. The girl from the label Thunder Baby, Anouschka, told Josh about them. (Josh Collins, the co-proprietor of Toe Rag, who organizes the Frat Shack club nights and plays with Yvan in the band The Potato Heads). Josh told us, Fucking hell, this band is really great and there's a day free at Toe Rag. We said, yeah, but we don't have the money. He said, don't worry.

K: Josh was brilliant. He proposed they can record at Toe Rag. If you like the recording you can pay me after. If you don't like the recording, that's it.

Y: And people like Barney (Barney Koumis, who does the label No Hit Records. Visit his record store Sounds That Swing when in Camden Town). He gave us lots of help. He's been doing it for 10 years and he's like a teacher: don't do this, do that.

K: We're lucky with the people around us who've given us help. Like Josh, like Babz, like Barney.

Y: And Baldie (Sir Bald Diddley fro Records).

MRR: (To Krystell) Have you ever band yourself?

K: No. I play guitar, but never Sometimes I play guitar with Domi (Dominique De Malacarne, the French frontwoman of The Sires and drummer in The Dirty Burds. Kyrstelle and Domi have been friends since both lived in Limoges).

MRR: What kind of stuff do you and Domi play together?

K: Garage stuff, of course, with Domi! Domi's said, Oh, we have to do something together. I don't know. I just play for the fun. I'm not a musician at all.

Y: She's shy. She touched the guitar once, like you're a kid growing up and there's a guitar so you touch t show her a couple of stuff and after really well!

LULU'S

K: Yeah, I'm going to be like t Link Wray!

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Mademoiselle Records

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arble, the d,after The will be a cover of Bo Diddley's "Road Runner" b/w Screaming Lord Sutch's "Jack The Ripper").

Y: I want to marry them. All of them.

K: He's like an Arabic man. He wants a harem. I know why he does this label with me: because it's only girls, and he's very excited about this idea, more than the label! Lulu's Marble are from Tokyo and they've done a lot of albums and singles in Japan, but none have been distributed in Europe or America. We met them when they played at The Frat Shack.

Y: It was good, because we don't speak English very well and they don't speak English at all! French people speaking English with Japanese people! And they understood everything! Seeing them at The Frat Shack was like a dream – an exotic dream!

K: You see? He's terrible!

Y: They were on tour in Germany and they wanted to come to London for the weekend to do shopping. The girl from the label Thunder Baby, Anouschka, told Josh about them. (Josh Collins, the co-proprietor of Toe Rag, who organizes the Frat Shack club nights and plays with Yvan in the band The Potato Heads). Josh told us, Fucking hell, this band is really great and there's a day free at Toe Rag. We said, yeah, but we don't have the money. He said, don't worry.

K: Josh was brilliant. He proposed they can record at Toe Rag. If you like the recording you can pay me after. If you don't like the recording, that's it.

Y: And people like Barney (Barney Koumis, who does the label No Hit Records. Visit his record store Sounds That Swing when in Camden Town). He gave us lots of help. He's been doing it for 10 years and he's like a teacher: don't do this, do that.

K: We're lucky with the people around us who've given us help. Like Josh, like Babz, like Barney.

Y: And Baldie (Sir Bald Diddley from Alopecia Records).

MRR: (To Krystell) Have you ever played in a band yourself?

K: No. I play guitar, but never in a band. Sometimes I play guitar with Domi (Dominique De Malacarne, the French frontwoman of The Sires and drummer in The Dirty Burds. Kyrstelle and Domi have been friends since both lived in Limoges).

MRR: What kind of stuff do you and Domi play together?

K: Garage stuff, of course, with Domi! Domi's said, Oh, we have to do something together. I don't know. I just play for the fun. I'm not a musician at all.

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(There's a treasu 60's beat pop, r waiting to be di listeners. Key na Jacques Dutronc Halliday, Antoines Hardy and espec her way through

K: If I was in a ba and then do a Fr nice.

Y: Amen. If a girl b – whew! I want to

(Yvan plays some compilation albu of unlikely tracks a Girl?" and Screa Wine").

Y: In France, if yo or garage, it was ple playing in ba you wanted to bu 60's, it was really a lot of garag was too

Lulu's Marble

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For more informa Records, 24 Portla

The Dirty Burds

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(There's a treasure trove of awesome French 60's beat pop, rock 'n' roll and garage punk waiting to be discovered by English-speaking listeners. Key names include Eddie Mitchell, Jacques Dutronc, Serge Gainsbourg, Johnny Halliday, Antoines et Les Problemes, Francoise Hardy and especially Brigitte Bardot snarling her way through "Harley Davidson".)

K: If I was in a band, we could do English song and then do a French song. I think that's really nice.

Y: Amen. If a girl band sing in French some songs – whew! I want to be your manager, you know! (Yvan plays some tracks from French Canadian compilation albums, with Frenchified versions of unlikely tracks like "Are You a Boy Or Are You a Girl?" and Screamin' Jay Hawkins's "Alligator Wine".)

Y: In France, if you wanted to play rock 'n' roll or garage, it was really underground. The people playing in bands were rich kids because if you wanted to buy a Fender or a Gibson in the '60's, it was really expensive. So there were not a lot of garage bands in France because it was too expensive. They'd use Italian cheap guitars. But in Quebec, the bands would get a really good American sound with Fender amps and Fender guitars. And, they'd sing in French! It's like The Trash Men in French!

MRR: Who are some of the bands you'd ideally like to record for Mademoiselle in the future?

K: I'd really like to do something with Detroit Cobra. Do you know this band? They're really good. We'd like to do something with Demolition Doll Rods. We've had some news from Dan (ex Gories, who plays guitar in drag with two girls in the Dolls). At the moment they're working on a new album but he's interested in doing something for Mademoiselle, so we're optimistic about that. We'd like to do something with The Bristol. Jeff Dahl's been in touch. Some friends of his are in a band, but I don't know about this band yet. And I'd like to do more stuff with Lulu's Marble.

For more information, write to: Mademoiselle Records, 24 Portland Rise, London UK N4 2PP

During their brief stay in Sacramento, I was able to interview the up and coming (hmm) band, S L A C K A C T I O N, who hail from Sin City, Las Vegas. Starring Buffalo Boyde on bass, Rowdy Rob on drums and Billy Bob Slacker on geetar, they were just about the nicest people you'd want to meet, and they're a great band to boot. The interview was done on scrap paper (but I have cleverly disguised this written interview so that it sounds more like the drunken conversation it would have been if we would've brought a tape recorder) in a bar in Woodland where the band was supposed to play, except the guy who set up the show didn't bother promoting it. Oh, and he didn't bother telling the bar owners that he set up a show. The bar keep was very kindly and gave the band and their pals half off drinks. Questions by Kari and Jax.

MRR: Name and favorite member of the band?

Buffalo Boyde: The cat that Rod killed in sacrifice before our tour.

Rowdy Rob: My drum set.

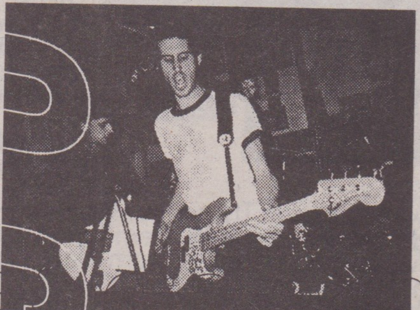
Billy Bob Slaker: My mom.

MRR: Why don't your friends like the name Slack Action.

BB: They prefer the name of my old band, Boba Fett Youth.

MRR: What does Slack Action mean?

(Boyde explains how when trains start rollin', they take up the slack action between the cars. I am, of course, impressed with the name because, a) it



SLACK ACTION

rhymes with my name, and b) my grandfather is a retired railroad employee).

MRR: What's your favorite casino?

RR: The 7-11 on Sahara and Eastern Court.

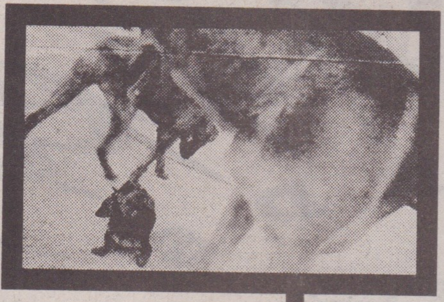
BB: Union Plaza for penny slots and one dollar well drinks, Arizona Charlies for breakfast just 59¢ (weekdays only).

BS: The one they blew up.

MRR: Tell us your favorite celebrity homicide sighting?

BS: Jehana the soho queen.

BB: Tupack on the L.V. strip on the way to a rave club one night.



RR: The Manson murders. Tupack Shakur was a close second.

MRR: Are you going to break up this tour?

RR: For sure. It's been hell. The smell is undescribable. I have a suspicious rash. I think Boyde's responsible, but I can't really prove anything.

BB: No break ups, just break dancing.

MRR: Who is the babe magnet?

RR: Elvis, for sure.

MRR: In the band.

RR: Oh, from the band. I quess you have to define babe, but I think I am.

BS: Robby boy capital.

BB: Rob for two out of five shows (good ratio).

MRR: What's your favorite Siegfried and Roy fantasy?

BS: Where in one dream they worked with lions and both of 'em got ate.

RR: Let's just say that the three of us are in a weight room and all I'm wearing are leg warmers.

BB: Them breaking up, which just happened.

MRR: What's your favorite condom?

BB: I like the Premium brand. I also like the feel of a mint flavored one. And, my favorite is this black condom...

RR: I have mine custom made in Germany.

BS: The coon skin kind.

MRR: What's your favorite position?

BS: Left field. No, right. Like sexual position?

BB: I like the double scissor position. And, that's not from WWF.

RR: The spoon or the fork.

MRR: How do you like Sacramento?

RR: I like it hard and fast.

BB: I just don't want to be there for the 100 year flood ever again. Besides that, it's fine.

BS: I'd like it better if everyone was nekkid.

MRR: Who packs better?

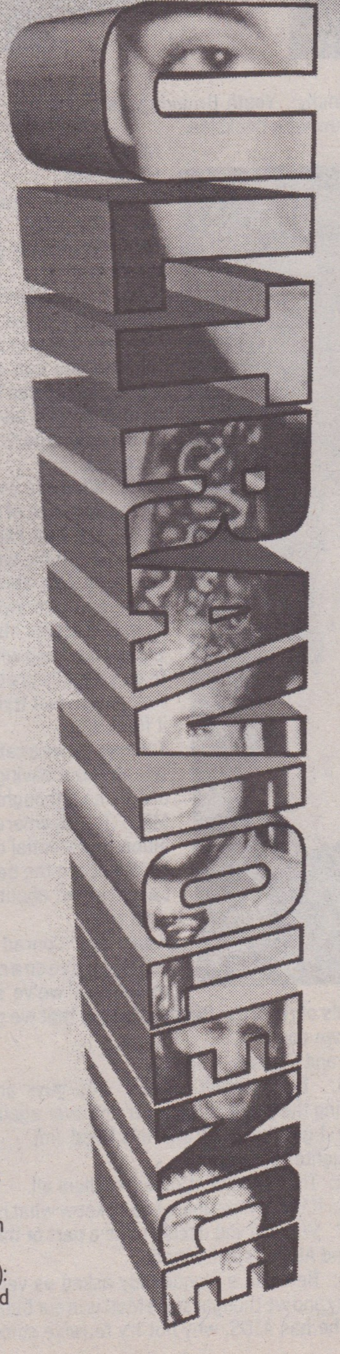
BS: Of course, I do.

RR: Me, for sure. I broke three zippers on this tour alone. (Donna asks, "Packs what?")

The band recently lost young Billy Bob Slacker, but I am informed that they have carried on with a new guy to grind the ax, and they will be touring in April and May, so check 'em out (or at least that babe magnet, Rowdy Rob). You can contact Slack Action through Boyde's label: Bucky Records, PO Box 72671, Las Vegas, NV 89170.

SLACK ACTION also rhymes with BLACK ACTION, PLAQUE ACTION, MACK ACTION, SNACK ACTION, FLACK ACTION and SMACK ACTION

MK Ultraviolence are crust. However, they are the most hygienic, non-political crusty crust-sandwich with the crust left on known to man. It's been recently revealed that their music is not of human origin at all. As a matter of fact, "their" music begins on a planet just outside of the Milky Way, which is unfortunately inhabited by cannibalistic leprechauns, who are hell-bent on psychically subverting human nature. The signals are sent to Earth via their half-breed agents, MK Ultraviolence, who mask the diabolical messages in the close approximation of human "music" that they play. This damaging cacophony has been described by pinkboys as "music to amputate your foot by", indicative of "obvious mental problems", and, of course, "just plain fucked-up". By the way, band membership consists of: Slop-vocals, Ted-guitar, STICKBOY-bass, and Bob-drums.



MRR: What does the name "MK Ultraviolence" mean, and how did you get the name?

Slop: The first half, MK Ultra, refers to military and CIA experiments of the late 60's using LSD and other tactics to search for the ultimate form of mind control. The Ultraviolence part is from the book *A Clockwork Orange* by Anthony Burgess.

MRR: Is that a movie also?

Slop: It's also a movie by Stanley Kubrick.

MRR: How long has the band been together?

Ted: Like, since last what? February?

Slop: Into the microphone, Ted.

Ted: I don't wanna talk into the microphone.

Slop: Talk into the mic, Ted.

MRR: Talk into the mic.

Ted: I don't wanna talk into the mic.

MRR: Ted, you said you never talked into the mic in your life. You're so shy. You never talked into the mic. Now's your chance.

Ted: I'm standing right next to it, it can pick me up.

MRR: Talk into the mic, Ted.

Ted: So, like what, a year?

Slop: Don't ask me. He asked the question.

MRR: So, how long's the band been together, Ted?

Ted: Since, like, last Febuary.

MRR: Last Febuary?

Ted: No, wait, no. Last January, when me and Sloppy first started jamming.

MRR: I heard you guys might be doing a split 7" or something. What is in the future for your upcoming recordings and releases?

Ted: I don't want to talk about it, nothing's set in stone.

MRR: It's not set in stone?

Bob: I don't wanna say nothing. It's not set in stone, sorry.

MRR: Alright. How do you go about writing songs? What is the process?

Bob: Go ahead, Stickboy. (Awkward silence)

Slop: He is thinking. It's good. That way, he's not going to say something stupid. He's thinking about what he's going to say first.

STICKBOY: We just rock out the song, and Sloppy attaches the lyrics, and then we have a new song.

Slop: Anyone got a smoke?

MRR: Ooohh, cigarette smoke. What do you think of the current state of the local punk scene?

Bob: What scene? Show me the scene.

Ted: I don't know. There needs to be more unity. People need to get shit done. There needs to be more new bands. It's always the same old bands, every single show.

MRR: That's true, man, we gotta get more out of town bands.

Ted: Exactly, it's always like....

Slop (interrupting Ted): No! Unity is a lie.

Ted: Well, not like unity, but...

Slop (interrupting Ted again): Every single band in the scene is only out for themselves.

Ted: Well yeah, but they can like...

Slop (interrupting Ted again): We're not part of the scene, and the scene's not part of us.

Bob: Very good, very well said, Sloppy. I want nothing to do with this scene. I don't want to be involved with it, no offense to anyone. Like I said, there's no scene to be involved with. What scene there is, is kinda poop.

Slop: Kinda poop. The scene is kinda poop (laughs).

MRR: What are your influences?

Bob: Drugs.

MRR: That's it?

Bob: Yeah.

Slop: My lyrics are influenced by science-fiction movies and paranoid literature. We got a song about the sheep that they cloned.

MRR: Sheep?

Slop: Yeah, they are cloning now. They can do that. We got a song called, "Freebasin' With Freemasons".

Ted: Tell them about the "Alien Ape" theory.

Slop: Everybody really likes our song, "Alien Ape".

Ted: Yeah, so tell them about it.

Bob: They know about it!

Slop: Does everybody know about the "Alien Ape" theory?

Bob: I hope so. People don't watch enough Discovery Channel.

Slop: Well, you know how there's a big jump in human evolution?

MRR: Yeah.

Slop: We were practically apes at one point. And then, civilization boomed overnight.

MRR: There's a song about that?

Slop: Yeah, that's our big hit. It's about how aliens came down, screwed apes, created our entire race, and taught us how to farm and make pyramids and shit.

MRR: Bob, how would you feel about going on tour with Blink 182?

Bob: Surgery without anesthesia. I don't like them.

MRR: Does the band have a message?

STICKBOY: We don't really have a message. Don't have fun, be who you're gonna be, non-straigh edge kinda deal. Have an ope mind, don't preach, do what yo want. Legalize freedom.

Bob: I have a message. If you can't take the anarchy, don't come to the shows!

MRR: What do you guys do outside of the band when you're not rehersing?

STICKBOY: We make graffiti and deface federal reserve notes.

Slop: I don't have any fun when I'm not practicing. All I ever do is stay home, read books, write and watch TV.

MRR: Do you spank the monkey?

Slop: Yeah, and I eat, and go to the bathroom. I sleep a lot. I don't work because I had a broken arm for the last month. I really look forward to going to the post office everyday.

Ted: I go to school, smoke pot, watch movies- shit like that.

Bob: I work.

MRR: Any last words?

Slop: I'd give you last words, but then I'd never be able to say anything until I died.

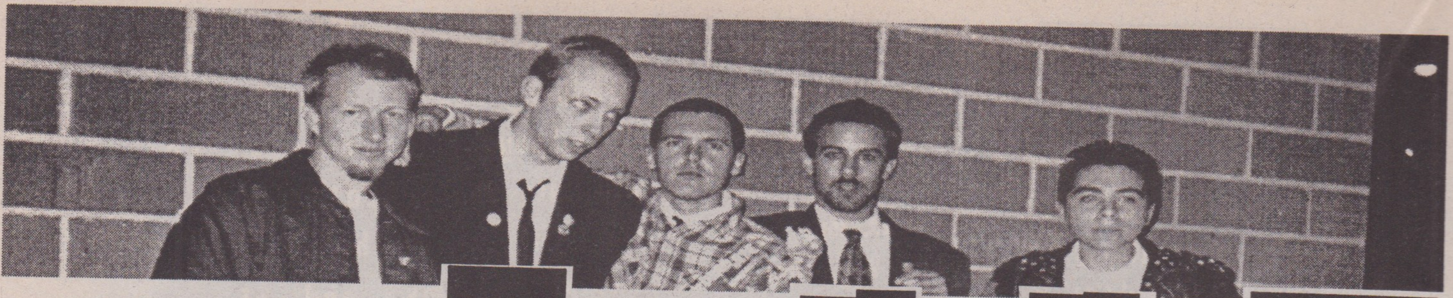
MRR: That's true.

Slop: So, I have no last words at the moment.

MRR: Any last words, Ted?

Ted: Send us three dollars, and we'll send you a copy of our 7", *Eight Bongwater Cocktails.* That's a good deal. Oh yeah, King Todd's an asshole.

MK ULTRAVIOLENCE
P.O. Box 62, Gilbertsville, PA 19525



haulin' ass

Haulin' Ass were interviewed after they played the second annual Inland AIDS Project benefit at the Showcase Theater in Corona, CA. They volunteered their time, talent, and merchandise to help raise awareness and funds for this worthwhile cause. What follows is their interview.

Haulin' Ass is Matt-Guitar, Tim-Drums, Tommy-Vocals, Paul-Axe, Conrad-Bass Guitar. Interview and photos by Renae Bryant.

MRR: Why and how is it Haulin' Ass?

Tommy: We're not proud of the name, it's actually pretty stupid.

Paul: Our old bass player never said anything, because he's too shy. We were trying to think of a name and he said, "Haulin' Ass." We went with it we've been pretty pissed about it ever since.

MRR: Give me the history of the members, when you started to play and when you started the band.

Matt: Both Tim and I were in B.H.R. and Signal Thirty.

Tim: I started playing drums when I was 13 years old.

Tommy: This is the first band I've sang for. I was in No Cash Value, screw that band. I was on the lounge circuit for awhile, when they discovered my voice. So, I guess I'm the singer now.

Paul: I was in a band called Reknob, it was pretty good.

Tommy: I was in that band too.

Paul: Yeah, but, I didn't know him. I was also in Use Your Head with Conrad for awhile. Then we quit. We stopped wanting to kick a dead horse.

Conrad: I was in No Cash Value, The Sudu Rebels, Use Your Head, and The Radicals. Now this band......and the Toy Dolls.

MRR: You have a full length on Lethal. How did this come about?

Tim: He offered us a lot of money.

Tommy: We sent him a demo, he liked it, and called us.

MRR: How is the CD doing so far?

Paul: We don't know. We don't talk to our label. He tries to avoid us. He's a lawyer. Hopefully it is doing good. We haven't pressed it again so......

MRR: It just came out awhile ago.

Paul: But, I want it pressed the next day.

MRR: Why "A Town with a Prison" scene?

Paul: 'Cause we're from Chino.

Tommy:....and that is the only thing it's known for other than milk.

MRR: Having a prison in your town where some of the great punk rock legends spent some time, that must have been influential.

Tommy: Yeah, Mike Ness, it's all about Mike Ness.

MRR: For those who have yet to hear Haulin' Ass, how would you classify your music and live shows?

Paul: Punk rock.

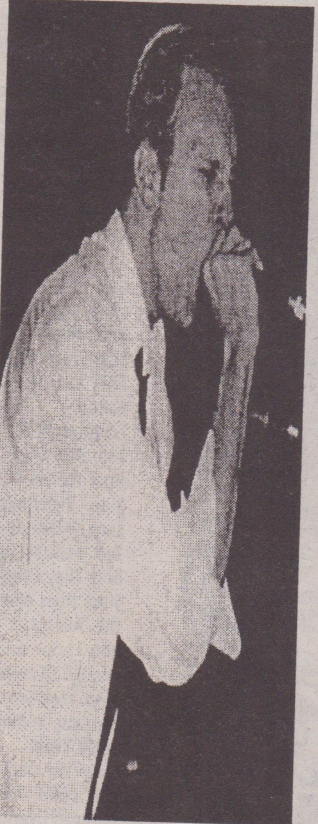
Tommy: We wear suits and we play punk. That's it.

MRR: You didn't wear a suit last night.

Tommy: No, 'cause I was too drunk to remember.

MRR: Best show?

Tommy: Youth Brigade was pretty big, so was the show with Backside.



MRR: What are the goals for Haulin' Ass?

Tommy: Just to tour 365 days out of the year.

Paul: We want to play as long as it's fun.

MRR: What influences the lyrical content of the songs?

Tommy: Being in college and thinking you can change the world, but you can't. My dad's girlfriend, who pisses me off all the time. That's what influences me.

MRR: What are your feelings on the third rise of punk rock?

Paul: We feel like we were there before the whole Green Day thing. We were always in bands for quite awhile before it was the cool thing to do. We're just doing what we love to do so that;s pretty much it.

Tim: We're just trying to keep it fun.

Tommy: I have a catch phrase. It's all about having fun while provoking a thought.

MRR: That is where the revolutionary potential of it comes in. What are the best rumors being spread about you band right now?

Paul: That Conrad has AIDS and that we're on a major label now. That we've sold thousands of records. People also say that we get chicks, but we don't.

Tim and Conrad: I do.

Paul: That doesn't count . You guys are getting the same chicks over and over again.

Tim: I got the chic from He's Dead Jim.

[Laughter ensues.]

MRR: That's the best rumor of them all.

Paul: If that's not a joke, I don't know what is.

MRR: Why did you decide to be a part of this Inland Aids Project benefit?

Paul: Because a blonde lady asked us very nicely and we thought since Matt is in our band and he has AIDS, why not try to raise some money for him.

[Moving to a question that has nothing to do with music.]

MRR: What are your feelings on capital punishment?

Tim: I'm all for it. I think we should stop government testing on animals and test everything on the prisoners.

Tommy: Shut up! I think they should reinstate the public hanging.

Paul: I think that everybody that killed somebody should be killed. Don't worry about them.

Conrad: There is some contradiction in that because what if the man was innocent then the other man must he be killed for killing him? It's an on going cycle. I they are guilty, kill them.

Paul: If they are innocent they must have done something pretty band for someone to actually think they killed somebody. So, you lose a few, but hey overall it's better.

Tommy: It's all about I'm sick of being taxed for people like Manson. Kill him. I don't care.

Paul: When you make an omelet you're gonna break a few eggs. That's all there is to it. Kill them all and let god sort them out or something like that.

Tommy: ...if there is a god.

MRR: Any final words?

Someone: Ask us about "chicks."

Tommy: Sex, drugs, and RocknRoll.

Tim: I have the same wonderful girl.

Matt: I'm celibate.

Paul: I have sex everyday. I'm just waiting for someone else to help me out with it.

Tommy: Are we stupid?

MRR: Eh,.......

Haulin' Ass have parted with their label. Their CD is still available. The guy who runs Lethal is a flake, so bands be forewarned. Since I couldn't find a current address for these guys all mail will have to be sent to my po box and I will somehow get it to them. PO Box 251 Norco CA 91760-0251.

NINETY-SEVEN A

Interview by Kris R.

Skatecore isn't dead yet!!! 97a have been playing their unique style of fast-paced, straight forward hardcore since the summer of 1993, but still haven't enjoyed the success that many other bands have attained in half the time. Personally, I think they are one of the most sincere hardcore bands in recent years, but that might be because I'm their roadie? Anyway, I figured it was about time for a 97a interview that asked more than "How's the NJ scene?", or "How long have you been skating?", so when Tom from MRR asked about doing an interview, I jumped at the chance. This was done while hanging out at our local Burger King on January 9th, 1998.

MRR: Okay, I know you guys always get asked this, but what's the history behind 97a?

Chris: Well, I always wanted to do a band with Todd, and we used to talk about it. All through college we kept trying to do it, but we could never find a drummer.

Todd: Then I found out that my friend Glen was playing

drums, so we just got together and it all worked out.

Chris: It worked out well, actually. I mean for the first year or so it was just us three, and then we got Clint on bass, but at the beginning I played bass and sung. We practiced in Glen's spare room at his house... We couldn't even fit everything in the room, with the drums and amps in there, Todd would wedge himself in....

Todd: ..and Chris and you (points to me) would stand out in the hallway! (laughter) That's how we did the demo, and that's how we wrote the first two 7"s, in that little room.

MRR: So who is in the band now?

Chris: Well, it's me and Todd, and we're back with Clint on bass again, he was gone for about a year....

Todd: ....and Glen on drums, everything is working out pretty good, we've been working on new songs lately.

Chris: Yeah, we have a bunch of new songs, it is good to be writing a bunch of songs again, like when we started out. After a couple of different bassists, we just figured it was easier to work around Clint's work schedule, than work in new members.

Todd: Yeah, we all like Clint, we've know him for years.

MRR: Yeah, well then, I guess I should ask... How did you all meet up?

Todd: Well, I've known Chris, and Clint all through college....

Chris: ....and Glen was just Todd's friend, who was into hardcore. When we needed a bassist, we asked Clint to do it, and he was totally into it.

Todd: We all get along pretty well, for the most part. I know Chris and I both have a similar idea about what we want to achieve with 97a, and the other guys support what we are trying to do, also.

MRR: Well, what is it that you are trying to do? I mean, like, how important is the defined hardcore sound to you guys? I know you and Chris like a variety of different stuff, yet your band comes off as no punches pulled hardcore. What is hardcore to you?

Chris: I'd say we just play what we play, and how it comes out is 97a. We don't really try to shape the sound that much, it's been the same since the beginning... Maybe not the exact same thing, but the same feeling of what we want to do with the music.

Todd: ...I mean sometimes we'll write something that isn't really our style, and we discard it, but for the most part, the songs are just what we want to write. I guess we lean toward the sound of the bands that got us into hardcore in the first place, too.

MRR: You guys got started well before the recent revival of the 'old school' sound on the East Coast. And, also, you guys do things a bit differently, with your sound, and changing up vocal and guitar on a few tracks, here and there. What was the inspiration for this?

Todd: Well, when we got started, there weren't too many bands playing traditional hardcore or whatever you want to call it.

Chris: There was Cop Out, Failure Face, Mouthpiece, and a few others on the East Coast.

Todd: But, we didn't set out to sound 'old school', we just wanted to do a hardcore band and it turned out like this. I mean, I like fast stuff so that is a big influence in what I write, and Chris likes the fast stuff.

Chris: This was the band I wanted to do for a while, but just never got it together until when we did. So far, I am happy with what we have done.

Todd: As far as switching up vocals. That was just something we figured we'd try out on the songs I wrote lyrics to. It's fun once in a while, but Chris is the better vocalist.

Chris: And, Todd is the better guitarist. [Laughter from all]

MRR: 97a definitely doesn't stay within what is getting to be the typical hardcore lyrical style, of singing about friends and straight edge. What inspires you to write about the subjects that you do?

Chris: Intelligence? [Laughter again] No, seriously though, I think there is quite a bit to sing about, and I want to explore it all. I think there is a lot more that I haven't touched on yet, as well. I want my lyrics to be a little more thought provoking then just "Do this... or Do that!" I hate all these unity and friendship bands, it's so fake. No one really thinks like that, it is just done to look 'hardcore'.

Todd: I write about things that piss me off, the way society works, and our tax structure in this country...

Chris: ...people who like to put down the freedom we have in this country. I mean c'mon, why use your first amendment right to only turn around and slag the same set of laws that gave you the right in the first place? To me, that doesn't make any sense. Use your freedom to speak about what you want to change, not what looks punk rock.

MRR: What do you think about all those bands who just stay close to the well-worn path and sing about friends and unity?

Chris: Honestly, I think it's pretty lame. Can't these people think about anything else going on in their lives? Why preach to the converted, you know? Why sing about hardcore, hardcore, hardcore. I admit we have a few of those songs too...

Todd: A few, yeah, but it isn't our main focus....

Chris: ....or our ONLY focus, like some bands. I really think that some of these bands must either have absolutely no mind of their own to think of topics that stray from the norm, or they just want to sing about stuff that will get a good crowd reaction when they play live.

Todd: Yeah, they gotta' get a good live photo for the front cover shot.

MRR: Well then, this might be a good time to ask you about what went into writing 'Crossing'?

Chris: I wrote 'Crossing' as a way to kind of let kids know that not every hardcore band preaches or even believes in the unity crap....and I do think it's all crap too, because look at the people singing it, are they at every show? Are they singing along to every band? Nope, they just want people to unite and sing along with THEIR band. Unity in the scene is unrealistic, it can't happen, unless we all give in to the same set values and ideas.

Todd: ....and that would take away from the real meaning of hardcore, and doing what YOU want to. I think most of these bands just preach the unity thing as a way to gain acceptance, I don't remember Minor Threat or Suicidal Tendencies shouting unity all the time.

Chris: Yeah, that's a good point, unity is a fairly new concept in the hardcore scene. We aren't telling people to be anarchists, but just to go out and think for themselves and support who they want to support.

MRR: Okay, I have to get this question in here somewhere. What do you think about all your detractors that state that 97a is 'Right Wing' or 'Conservative'?

Chris: Well, I have never voted Republican, not that it is anyone's business to know that. I think most of the people who say that stuff, don't really understand what we are talking about anyway. I mean, most of this stuff comes from the far leftist portion of the hardcore scene. . .

Todd: ...and they have a problem with everybody anyway. Most of our detractors don't even vote for a change in our society anyway, and I don't want to hear the reasons why.... There is a write-in portion to EVERY ballot in this country, so your voice can be heard. Whether it actually does something to write-in a vote is a whole other issue, but the choice to do so is there.

Chris: Yeah, I can sort of agree with Todd on that one, I mean I never hear this stuff from people in the real world, it is always the fringe of the scene that has had the problems with us, I know that my ideals are quite far from a right wing viewpoint, trust me on that one. ..and as far as conservatism goes, what's wrong with that? There are a lot of things I don't like in my life, and I say it! Aren't I allowed to have my opinion about things? At least I am sincerely stating what is on my mind, not just stating what will be accepted in hardcore. I'm not saying anything racist, or sexist, it's just the nitpicking shit, that people just disagree with.

Todd: Oh, but some of these people don't think we can think differently, it isn't 'punk rock'. I thought hardcore was supposed to be open minded? I guess it's open minded as long as you are on the same wavelength as everyone else.

MRR: ...and I guess that leads into assumptions about American Pride, and Blind Patritism as well?

Chris: Look, I'm proud of this country, but I know it isn't perfect. I am more proud of the United States Constitution, and helping fellow Americans, than any kind of nationalism or elitism. I think we wouldn't have a lot of the problems we have in this country if we had a more supportive attitude about where we are going, as a nation.

Todd: Yeah, I mean, just by supporting American made products, when you can, helps give people jobs and a sense of self-worth.

Chris: Yeah, and it has been proven, that crime is the highest in areas of high unemployment. No jobs equals no money. No money equals depression and crime, and I don't want to see that. And, that's just one of many well thought out reasons why we say what we do. I get a laugh out of the people who think they have us figured out, wait

'til they see some of our new songs!

MRR: That leads me into asking about what some of your new songs are about? (Even though I already know!)

Chris: Well, I've got a new one called 'It's in our power' which is basically a song about how important it is to vote. I've had discussions with people on this one before, but I can't see how you can call yourself politically aware when you don't take five minutes every year or so to vote on issues and people who shape out future.

Todd: Yeah, I touched on this before but, even if you don't think it makes a big deal, you should still vote. It is just one more thing to show people that your voice counts.

Chris: I have another new one about the importance of knowing what legislators are doing in Washington DC, called 'Amendment'.

Todd: We have one called 'Actions speaks volumes'.

MRR: A lot of 97a songs are misinterpreted. You were mentioning the crime subject before, so let's go back to it. The song 'Better Off Dead' is a song that gets criticized often for being pro-death penalty, can you explain the meaning behind that song?

Chris: Well, I wrote the song, so I guess I'm the one who should answer this one. 'Better Off Dead' is simply about fighting back against violent crime. I'm not for the death penalty. Sorry, it's too easy to frame the wrong person, and it costs too much in the legal system to process a death sentence, I am just not for it at all. Some have tied it to nationalism, or racism, which is totally wrong. I mean, sure there are some lines about America in the song, but hey, I live here! what am I supposed to sing about the plight of the Tibetan people or something else I really don't know much about?

Todd: We sing about what we know about. I'm sick of the preaching about whatever whim is in the head of the songwriter, just to look like they care about all these worldly issues.

Chris: Back to 'Better Off Dead' and the people who have called it racist. Because I've heard that too. I only have one thing to say, if you think it is racist, it must be because you have those feelings inside of yourself, and ASSUME others think like you! I certainly didn't use any terminology in the song that could be deemed racist in any manner.

MRR: I've known you and Todd for a long time, so I understand where you are coming from, but I'm sure a lot of readers will just pass it off, and make judgment about what 97a is about, so why don't you put it into your own words.... What would you say to someone who wanted a description of 97a?

Todd: Man, people in this scene love to judge everybody...

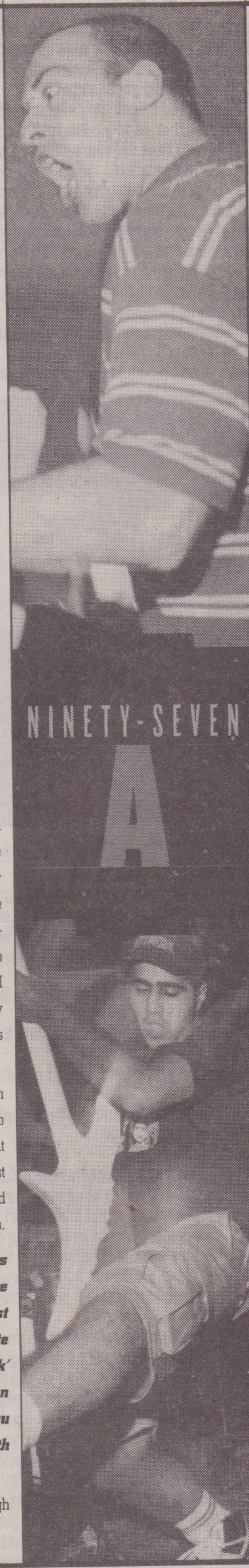
Chris: ...and we don't fit into their perfect equation.

Todd: No, we don't, but that doesn't mean we are doing anything wrong. I have just lived a little longer than the average 18 year old hardcore kid, and it is going to show with my viewpoints. You learn to be more moderate, and try to make a difference, not just be shocking. I'd like to hear these kids tell me how bad I am when they are my age, if they still even have any connection to this scene at that point!

Chris: I gotta' agree with Todd, in that most people never take into account that our viewpoints might not be a militant, but that is just because we are a little older and have more experiences to relate to.

MRR: Well, I know you guys think of 97a as a hardcore band that was at the very least 'influenced' by the whole skate scene. But the term 'Skaterock' or 'Skatecore' hasn't been heard in years, what do you think skating has to do with hardcore?

Chris: I got into hardcore through skateboarding.



Todd: So did I. Even though, Glen and I are way more into snowboarding now.

Chris: So, I always saw the link between the two, and of course it was an influence on me to do a 'skate' type of band, whatever that is? Like 'skaterock' has a particular sound? It really doesn't, look at JFA, and then look at Minus One, they don't have anything close to a similar sound.

Todd: Chris wrote some lyrics about skateboarding at the beginning.

Chris: Yeah, because skateboarding became everything that it was against 10 years ago. It went full circle, so I was just like "I'll show you!" and wrote a few songs about things on my mind, I have a few lines of a new skate song down too, so hopefully there will be another skate song on the new record.

MRR: What are the plans, goals, etc. of 97a? I know you guys have a bunch of new songs?

Todd: We want to get another record out, we have a bunch of new songs, that I personally think are some of the best stuff we've done.

Chris: Yeah, it's weird how I see myself doing the same thing I hated other bands for doing, like wanting to progress a bit, and write new songs. I am really excited to get another record out though! I don't think it will sound too much different than what you have come to expect from us.

Todd: But if you compare it to the demo.....

Chris: Yeah, it's a lot different than the demo, but that is good! [a bit of chuckling]

MRR: Yeah, I keep reading reviews where people are calling the 'Abandoned Future' EP an LP, do you want to talk about that, since we are getting into the discussion about vinyl and such?

Chris: I'll set the story straight on this one. A pressing plant or a mastering lab usually doesn't consider a 12" record a full length unless it is more than 20 minutes long. The 'Abandoned Future' record is only like 18-19 minutes long, and it's played at 45 RPMs too, so it is just an EP.

Todd: Yeah, and I wouldn't want kids going home with the record and thinking they are getting an hour's worth of songs, since our songs are short, someone just looking at the listing of tracks on the EP might be misled into thinking it is longer than it really is.

Chris: Yeah, it is also sold at a lower price than most LP's too, especially the CD version which is personally my favorite version. The 'Abandoned Future' record was put together so kids in Europe could get the music easier; it's a split label release with Coalition Records in Holland. I'm really trying my best to get it out in America too. It's been hard, but I think everyone will be able to get it by the time this thing gets printed.

MRR: Okay, I know you hate getting asked about closing comments, but i really wouldn't know how else to end this up, so.....

Chris: Well, thanks for helping us out with this interview, hopefully it inspires some new faces to check out what we are doing?

Todd: Yeah, we really put a lot into what we are doing, hopefully it shows. Thanks...

For more information, please enclose a stamp or IRC when writing to us, it gets expensive after a while, thanks:

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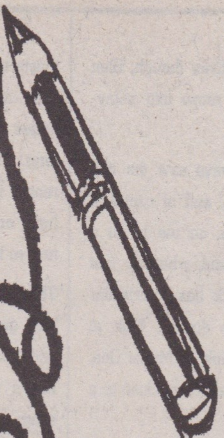


the Eyeliners

These three women, in just over two years, have released a DIY 7" (as Psychodrama), changed their name to The Eyeliners and released two 7" singles and a full-length for the California-based Sympathy For The Record Industry label. Laura (drums, lead vocals), Gel (guitar, vocals), Lisa (Bass, vocals), and I were finally able to meet in the fall to do this interview. Interview by Brian Tregembo. Photos by Chris Marcus, Sam Cole, TJ Neeley.

MRR: How did you get started?

Lisa: We started about two and a half years ago as Psychodrama and we changed our name to The Eyeliners about a year and a half ago.

MRR: But, you and Gel were playing before that, right?

Gel: Oh, yeah, yeah. Lisa and I both started playing guitar about five, six years ago. And then we decided to form a band, and Laura was going to sing for us, but we didn't have a drummer.

Lisa: We didn't decide to form a band right away. Gel and I had been playing together for a few years, and we thought being in a band would be a lot of fun. 'Cause, that's how we learned how to play anyway, by listening to songs like Blitzkrieg Bob and figuring them out by ear, then we wanted to write our own stuff. Eventually, I started playing bass but we still didn't have a drummer.

Gel: One day we were borrowing a drumset and Laura came into the garage where we used to practice and we talked her into trying to play the drums so we could sound like a "real" band.

Lisa: It was really cool because she was able to play a simple beat even though she had never played drums before.

Gel: Yeah, and she could sing while she played.

MRR: So you don't have any formal training or anything like that?

All laugh and shake their heads no.

MRR: But Laura, you'd never even played drums before?

Laura: Nope. Our first couple of shows were pretty fucking scary for me. I had only been playing for a month and a half when we played our first show.

MRR: Where was your first show?

All: It was a party.

MRR: So, once you decided to play as a band, did it come together real quick for you?

Laura: It was a lot of hard work.

Lisa: We just jumped in but we didn't know what we were doing, I mean, as far booking shows or whatever.

Gel: It wasn't easy, I think a lot of people were hesitant booking a girl band so we really had to prove ourselves.

MRR: So after you guys started playing as Psychodrama. Did you just start playing shows in Albuquerque?

All: Yeah...

Lisa: We played around Albuquerque for several months and then we decided to go to California to play some shows.

Gel: We had just done our DIY, our Psychodrama seven-inch, which was a good experience because we did everything ourselves-the artwork, the recording...and you can tell when you hear it. It's very Lo-fi.

Lisa: Yeah, we had just released our 7" and some friends of ours in LA helped us get a show with them in California, but it was such short notice there wasn't time to book more shows.

Laura: So we went up for that one show.

Lisa: It sounds so fucking crazy. We drove all the way up there for that one show but we really wanted to play in other cities.

MRR: Why did you change your name to The Eyeliners?

Lisa: When we went back to California for a two-week tour of the West Coast the next summer, we started to hear about all the other bands named Psychodrama, and there were a few past and present, so we decided to change our name.

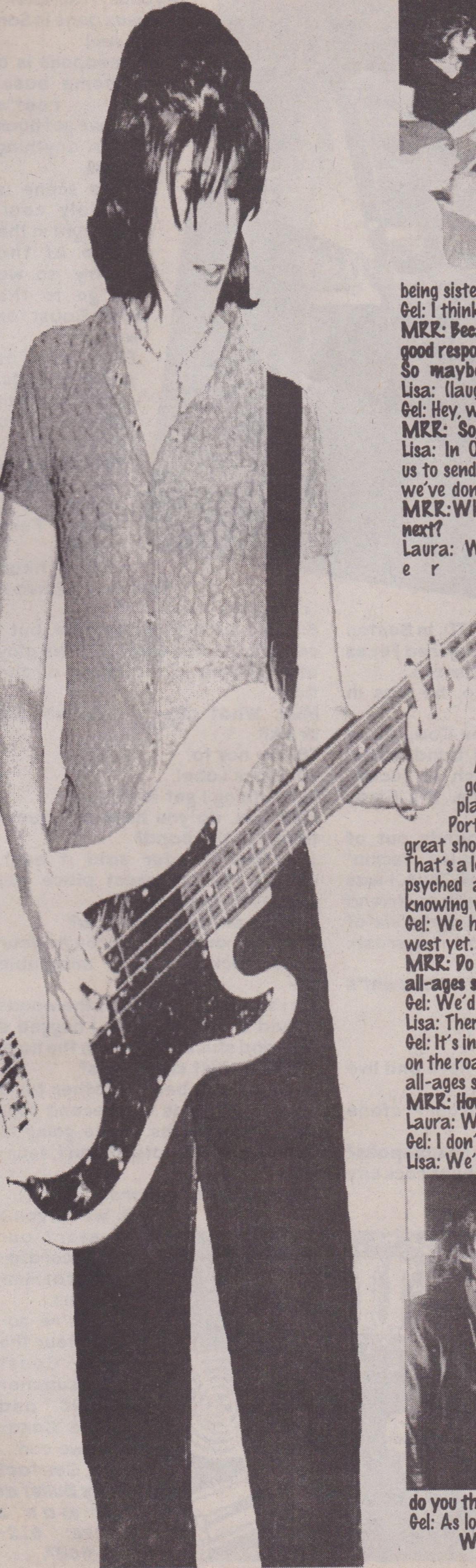
Gel: All we had was that one Psychodrama 7", so it wasn't too big a deal.

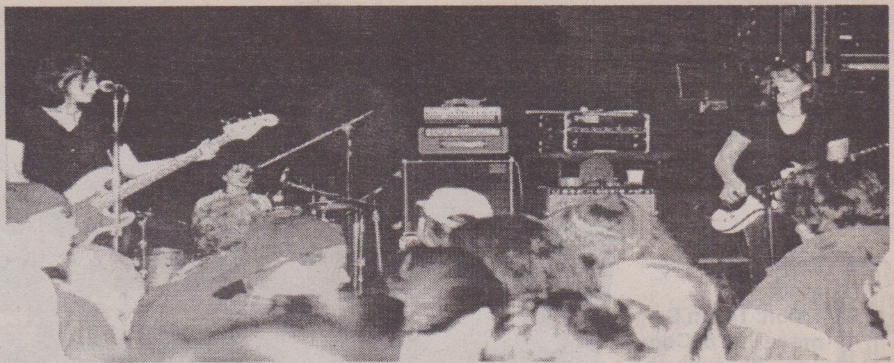
MRR: I know when you started the band, you tried to keep it a secret that you are sisters. Why?

Lisa: We didn't want it to become a gimmick. Gel: Yeah, but then we look so much alike that people were always asking us if we were related.

Laura: Its definitely not something we planned on doing.

MRR: I think you have a really good chemistry when you play together, and I wonder if that's from





being sisters?
Gel: I think so.
MRR: Because, I mean, you seem to know what the others are going to do. You always get a really good response from the crowd, and you're really energetic on stage, and I think it comes from that. So maybe everyone should know.
Lisa: (laughing) I think the Halloween single might give it away.
Gel: Hey, who said that was us?
MRR: So, when did you hook up with Sympathy for the Record Industry?
Lisa: In October 1996. A couple of people had talked to Long Gone John about us, so he asked us to send a demo. After he got the demo he was into doing a CD and 7" right away. Since then we've done 2 singles, a full-length, and a video for an upcoming Sympathy comp.
MRR: What do you have coming out next?
Laura: We're working on another full-length for Sympathy.

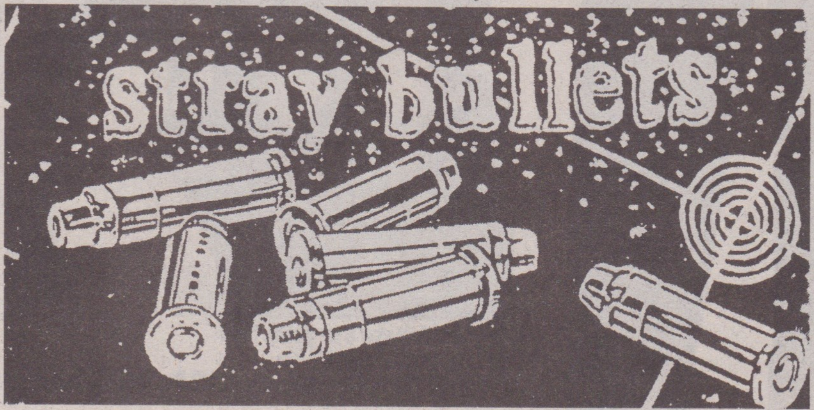
MRR: Well, how do you feel about playing in Albuquerque? Do you like it better than playing in other areas where you've toured - Colorado, the West Coast, the Southwest. Do you get more of a response from those crowds?
Laura: We have really good shows in Albuquerque but we've had some really good shows on the road, too. On the road - places like L.A. and San Francisco, Seattle, Portland, and Colorado - we've had really great shows. It's fun just to play in other places. That's a lot of it, too. The energy you get from being psyched about playing somewhere else - never knowing what's going to happen.
Gel: We haven't been to the east coast and mid-west yet. We plan to tour the U.S. in late spring.
MRR: Do you guys like to play more bar shows or all-ages shows?
Gel: We'd rather play all-ages, but in Albuquerque, there's nowhere to play. Well, now...
Lisa: There's people working on it.
Gel: It's in the works. But up until now, it's been like two years without an all-ages club. When we're on the road, the majority of our shows are all-ages. We'll play bars, too, when we can't hook up an all-ages show.
MRR: How do you write your songs?
Laura: We write the songs together.
Gel: I don't think we've ever come up with a song where one person came in with an idea.
Lisa: We'll just write in practice. Someone comes up with something right there and we all work on it. Most of our favorite songs came about in a single practice.

MRR: While we're on the subject - and I know you don't want me to ask this - but how would you describe you're music?
Lisa: Well, maybe we should try to describe it in terms of how other people have described us. A lot of people think we sound like a combination of the Ramones and the Muffs; some people say we sound like the Go-Go's on speed.
Gel: We're like power-pop-punk. Kinda garagy. Laura: We don't try to play a certain way. We write songs we like.
MRR: Where do you see yourselves going? Can you be the Eyeliners forever? How long do you think you'll be doing this?
Gel: As long as its still fun.

Write to The Eyeliners at PO Box 81922, Albuquerque, NM 87198.

MRR: Name?
Tom: Thomas Anton Brinker, born 6-17-75. Occupation, rock n roller.
Bucky: Hi. Bucky Lawless here. Born March 11th '74. Rock n roll forever.
Talon: Talon Demeo. I'm a Cancer. There's no cure for me.
MRR: People have commented on your mustaches. Are you really cops?
TD: No.
TB: Yes.
TD: We just can't afford fuckin' razors.
TB: We're weekend warriors.
B: Of course we're cops, isn't everyone?
TB: We're narcs.
MRR: How did y'all hook up?
TD: I moved to Minneapolis two years ago from Boston, 'cause I was all fucked up there on drugs and beer and all that fucked up shit. So, I was like "fuck it" and I moved to Minneapolis, hung out there for awhile, started rockin' with some people, then I met Bucky Lawless.
B: I was in Assrash. We broke up in Boston and came back. I jammed with Talon before and I was like, "Man it would be cool to rock with him, but I got another band." But we broke up, I came back, and the first thing I did was get a hold of Talon.
TD: We just started rockin'.
B: They just happened to be looking for a bass player.
TD: We used to have another drummer, but we kicked him out.
TB: I'm a rookie!
TD: We got Tom.
TB: Through a mutual friend, an ex-member of the band.
TD: Thank god we got Tom.
B: Tom's first show with us, he was in the band for a week and a half, and his first show was opening up for the Suicidal Tendencies, like a couple of thousand people.
TD: It was a big show, and he had only been in the band for a week, and he did good for a deaf mother fucker.
MRR: You mentioned former bands, what other bands have you all been in?

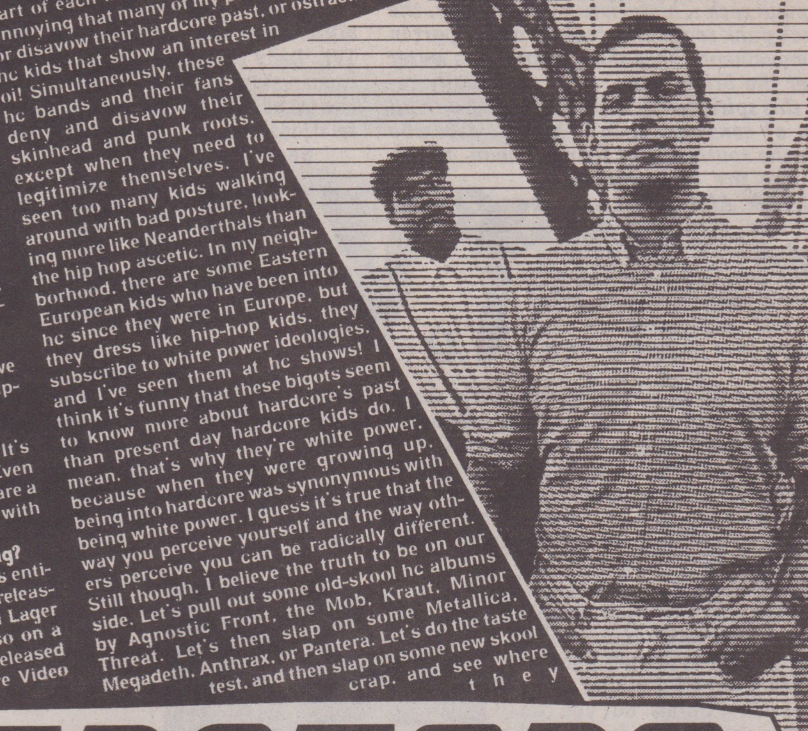
TD: In Boston I was in Endangered Feces and in New York I was in Abscess.
Jim: And in San Francisco, he was in Captain Queer!
TD: Yeah, and back in Cape Cod, a way long time ago, I was in a band called Ganglion. I was in a bunch of fuckin' bands, but this is the one. It's Stray Bullets all the fuckin' way.
B: I was in a bunch of bands out of Minneapolis, the Wild Babies, fuckin' trashy ass fuckin' punk rock. Then, I was in Cirrhosis. I was rockin' with my friend Zebbie. He lives in Oakland. He's one of my best friends. Then, I was in Assrash, and we rocked the nation.
MRR: Are all of you living off a rich aunt's pension?
TB: Yep.
TD: Fuck yeah!
Jim: No, they fucking come here and live off of me.
B: I get my royalty checks from Profane Existence.
MRR: So, what keeps you in Minneapolis?
TD: Minneapolis is the most punk rock city in the world.
TB: We're not in Minneapolis. [The interview was done in San Francisco]
B: Minneapolis is a good home base, cause rent's cheap, we got hook ups for anything we need.
TD: The scene is relatively cool. We're right in the middle of the country, so we can go to the East Coast or West.
TB: Lots of close friends, and I think I'm afraid to move.
MRR: Are you all Prince fans?
ALL: Fuck yeah!
TD: I liked that movie when it came out.
B: I like Little Red Corvette, but I call it Little Red Chevette. We play at that club in the movie all the time.
MRR: What cheap swill do you drink?
TB: Try not to.
TD: Black Label.
B: Anything I get for free.
MRR: Jim, do you have any questions for the band?
Jim: Bob Murder said it best. What's the strangest place you guys ever jacked off?
TD: Like on tour right now?
Jim: No, anyplace through your whole fuckin' stinkin' miserable life.
TB: I say in the middle of the woods in Dad's back forty as I hugged a tree and stuck my penis in the hole.
MRR: Any last comments?
B: We've only been together for a year, but this is our second tour within six months. We're going to continue doing lots of stuff, touring...
TD: Putting out records.
B: We're going to start our own record label out of Minneapolis.
TD: We're going to tour the East Coast next summer of '98 and maybe Canada if we can.



Contact Stray Bullet at Norman's house: 612-872-4607.

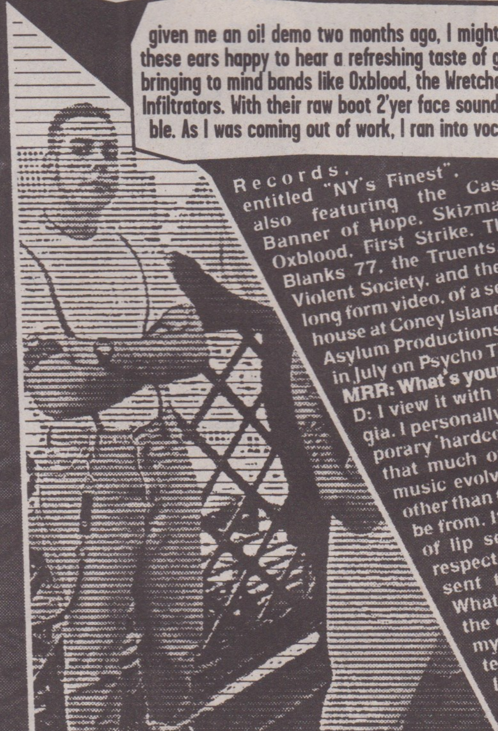
MRR: When did the band form?
D: One or another member of the band had jammed with the other sometime late last year, but it was when James Wop joined on as bass player in January that the Infiltrators were born. Other than James, there's Eric Kullbeck on the drums, Carlos Rosello playing guitar, and myself, Dennis sinneD, singing.
MRR: Why did the band form?
D: Well, we have a diverse range of influences. I like hc '82 style, Phil Ochs, punk, Irish rock. Carlos likes surf punk, Dylan, punk. James like some hc, and Eric likes more contemporary music, but our common link is streetpunk. Our love of that style motivated us to forrn a band whose core would be oi !, but with a unique shell of sounds.
MRR: Where have you played so far?
D: For our first show we played to a packed house at Downtime NYC with the Krays, Inspecter 7, Step2Far, Oxblood, and First Strike. Since then we've played mostly at venues such as CBGB's, Coney Island High, in NYC etc. We've played only one show outside of the city, and that was upstate New York.
MRR: Any out of state shindigs?
D: Well, we're supposed to play in Jersey with Inspecter 7, and we have something planned in Atlanta. Other than that, we're supposed to tour the East Coast with the Krays soon.
MRR: Any funny show mishaps?
D: At almost every show. We like to have fun with the audience. It's almost like a stand-up comic routine in between the songs. Even though we have songs in our set that are deadly serious, we share a camaraderie with the audience that's much like the one we have with each other.
MRR: Any upcoming releases and/or shows you will be playing?
D: Welfare Records is releasing a split 7" with us and the Krays entitled "What's Right, And Who's Left?". Oink! Skinzine is also releasing a 7" with us, the Wretched Ones, the Krays, and Lager Lads, in their next issue (#5). We're also on a video compilation, also released by Welfare Video

core were an integral part of each other's past. I find it annoying that many of my peers would try to deny or disavow their hardcore past, or ostracize the hc kids that show an interest in oi! Simultaneously, these hc bands and their fans deny and disavow their skinhead and punk roots, except when they need to legitimize themselves. I've seen too many kids walking around with bad posture, looking more like Neanderthals than the hip hop ascetic. In my neighborhood, there are some Eastern European kids who have been into hc since they were in Europe, but they dress like hip-hop kids, they subscribe to white power ideologies, and I've seen them at hc shows! I think it's funny that these bigots seem to know more about hardcore's past than present day hardcore kids do. I mean, that's why they're white power, because when they were growing up, being into hardcore was synonymous with being white power. I guess it's true that the way you perceive yourself and the way others perceive you can be radically different. Still though, I believe the truth to be on our side. Let's pull out some old-skool hc albums by Agnostic Front, the Mob, Kraut, Minor Threat. Let's then slap on some Metallica, Megadeth, Anthrax, or Pantera. Let's do the taste test, and then slap on some new skool crap, and see where t h e y



INFILTRATORS

Had you have given me an oi! demo two months ago, I might have told you "Thanx, but no thanx.", but it only took one song from the Brooklyn-based Infiltrators to make these ears happy to hear a refreshing taste of good ol' oi ! With the rise of American oi! in the late 80's, it's no wonder that oi! would be even better in the 90's, bringing to mind bands like Oxblood, the Wretched Ones, Templars, the Unruly, the Krays, even the Casualties. And now erupting out of Brooklyn, New York come The Infiltrators. With their raw boot 2'yer face sound and unstoppable songs (I was singing along by the time I had rewound the demo tape), we're all in for some trouble. As I was coming out of work, I ran into vocalist Dennis sinneD, and decided to get the lowdown on the band. Interview by Peter Ross, September 1997.



R e c o r d s, entitled "NY's Finest", also featuring the Casualties, L.E.S. Stitches, Banner of Hope, Skizmatics, The Krays, Urban Riot, Oxblood, First Strike, the Truents, Templars, the Unruly, Blanks 77, the Skabs. We're also on a Violent Society, and the long form video, of a set we played to a sold-out house at Coney Island High, that is released by Asylum Productions. That video was featured in July on Psycho TV in New York City.
MRR: What's your view on the hc scene?
D: I view it with some sadness and nostalgia. I personally don't believe that contemporary 'hardcore' is hardcore at all. I think that much of it is really of a genre of music evolving from 80's speed metal, other than the 80's hardcore it claims to be from. It's really a genre paying a lot of lip service to hardcore, with no respect for those of today who represent their forgotten progenitors. What's happened to the brashness, the controversy, the balls? Once at my drummer's home, we were listening to 89.5 WSOU in NYC, and I thought I was listening to what seemed like a more sophisticated engine of death metal. I was flabbergasted when my drummer corrected me, informing me it was new style 'hardcore'. I think the only hc left that's 'keepin' it real', ironically, are many of the straight edge bands. This is the primary reason punx and skins divorced themselves from hardcore years ago, which saddens me. Skinheads and h a r d-

belong, in the hardcore group or in the metal group. Let me regress here. I don't want to be misconstrued as one-dimensional. We get hardcore kids in our shows, and they are welcome. The punks and skins I know never have a problem with them. We even play hardcore numbers. Like us, these kids have a problem with the metalhead ravers that plague their scene, passing off as tough guys. Like us, they're tired of the heavy-handed politics, the ignorant ideologies, the delpagoquery, the sloganeering that passes off as calls for unity, the rockstarism. When they come to our shows they get sincerity, no matter how fallible our opinions are. They know that oi! is the most underground music there is, so it's impossible for us to be doing it for money, for fame, for money. Listen, we're human, they're human. The problem here is that we all need to know we're human.
MRR: What are your influences?
D: We are definitely influenced by our peers, because we are always at their shows, buying their releases, supporting them. That list includes The Krays, Oxblood, the Casualties, Stormwatch, the Unruly, the Templars, First Strike, Step2Far, Urban Riot, the Truents, Asstroland, the Racks. Non-NY punk and oi! we love: the Blitz, Cock Sparrer, Clash, Misfits, Sham69, the Business. Hardcore we like: Agnostic Front's, Kraut, the Mob, Bad Brains, Cro-Mag's *Age of Quarrel* (but *Best Wishes* sucks really bad), Leeway, Breakdown's *Sick People* on the hc comp, Youth Defense League. New hardcore we like: Stillsuit. I also like Irish rock, Phil Och's *And There But For Fortune*. Early 80's speed metal like Metallica's *Kill 'em Al1*, Slayer's *Hell Awaits* and *Reign In Blood*. Ska by Inspecter 7 and Mephiskapheles is great.
MRR: Any bands you 'd like to play with in the near future?
We would definitely like to open for Agnostic Front. Remember that they said that their first reunion show at Wetlands was their favorite because it was more of a classic night of punks and skins. I'd like to open up for the Misfits, because they're also one of my favorite bands. Other than that we'd play with anyone anywhere because that's what we're about. No rockstar bullshit here.
MRR: Any closing comments?
Cheers to those of the streets, we do what we do for us and you. Oi! Anyone who wishes to contact the Infiltrators can do so by writing to Welfare Records c/o Mike Schneider 23 Lexington Ave #424 New York City NY 10010 or call 212.995.0383.

It is now a common fact established by the punk rock .. historians: 20 years ago, the French punk rock scene took an active part in the movement. Since then, even if it is water under the brldge now, some punctually re-new this spirit today, but it is diluted with all sorts of constraints. T.V. Killers, a combo from the southwest of France, mean to re-vive the fire of a seminal punk rock. After a first con-spicuous album and a brand new 10" that spits molten lava, it was necessary to know more about a group that will surely come to your pickups; it is as sure as Hell!

T.V. KILLERS

MRR: Your first album begins with these words: "this is punk rock, this is punk rock." Is it some kind of a profession of faith?
TVK: It is. We wanted to be clear on that point. We were fed up being labeled as a garage band and fed up too with these people who did not understand our music. People who lack musical background mingle any noisy stuff with things they don't even know and they call that garage music. To us punk rock is not ambiguous. It is a style born in '77 with a way of thinking and a way of doing things. But you can be punk even if you do not feel close to its music. For example, Fugazi is much more punk than NoFX... It is a question of relation between you and the system. Concerning garage music again, to us it is only rock music influenced by the '60s and the Pebbles compilations. And that is definitely not punk rock!!
MRR: How and when have you formed the T.V. Killers?
TVK: The first rehersals happened in summer 1992. The small town where we lived was not really fun, and since we have been listening to punk rock for a long hme, we felt like creating our own band.
MRR: Is it the same line-up today?
TVK: Yes, Philippe (ex-Guzzlers) joined us in March '97 and plays the rhythm guitar. The others are: Olivier: guitar; Buzz: bass; Francois: vocals; Xavier: drums.
MRR: How can you manage to bear one another? Did you have to learn tolerance to keep the band united?
TVK: There are ups and downs, but we are determined enough to do the same kind of music... This (and our friendship) is what binds us together. And concerning tolerance, it is something quite evident.
TVK: What bands made you want to form the T.V. Killers?
TVK: We have been listening to punk rock for quite a long time now, so we have just wanted to do the same. We love bands like the Stooges, the Dead Boys, the Damned, Gene Vincent, Metal Urbain and others, but above all it is a feeling, an energy that made us want to form our band. And we wanted to have a good time, too.
MRR: You are still attached to old classical values and a lot of young bands lack musical background; do you think this can be felt in their music ?
TVK: Yes, it is a shame that some people are just happy with taking the punk rock stereotypes. They confine themselves in fashionable musical movements. Thus, they stop enriching their music and sometimes don't last very long.
MRR: What are your songs talking about?
TVK: Daily uneasiness, personal emotions like human stupidity which has not improved over the years. But we talk about difficult human relationships, too: (hypocrisy, hate, love), people's fears, wishes and regrets. Sometimes we imagine some crazy short stories ("Shadow," "Channel 666"). But we have never ever tried to show people the right track or to impose a way of life...No direct message.
MRR: Tell us about your texts in French.
TVK: We have been influenced also by groups who successfully wrote rock songs in French: Asphalt Jungle, Metal Urbain, Olivensteins, Serge Gainsbourg... It takes a real effort to write in French, because this language is not really handy. But that shows too our intention of being understood.

MRR: Your sound is quite marked, is it intentional or do you simply think you cannot improve it?
TVK: It is intentional because our sound reveals what we really are and we don't want it overproduced. We work on it together and it has evolved (the second guitar for example).
MRR: Is there any political involvment in your music?
TVK: We don't have any real political message. Inevitably, our words reveal social and daily uneasiness, but we don't have any slogan, we don't make political speeches. Rock music is rock music, politics is politics.
MRR: Don't you think that many French social problems are partly due to the influence of the U.S. over France?
TVK: Yes indeed, the American economic model has partly ruined Europe. The worst part of it only holds our attention. We move forward, it is a fact, but there is no way we could go back. On the other hand we should be more influenced by the *do it* spirit of the Americans.
MRR: How did you manage to become Jeff Dahl's backing band?
TVK: He came to France for one gig in a festival in September '95. The organizer knew us and thought we could be Jeff Dahl's backing band. It was a success. Jeff contacted us two months later and asked the rhythm section of the T.V. Killers to join him for his 1996 European tour. We and Freddy Lynxx, the solo guitar (ex-Jet Boys/Paris), will be with him for his next tour, too. This was a wonderful experience. Jeff is a great guy. He is seen as a has- been by some people, but his sincerity and integrity towards punk music are much more valuable compared to any of these fashionable punk bands today.
MRR: What did this bring to the T.V. Killers?
TVK: During the tour we met people and we are still in touch with them (in Slovenia, Spain, Germany). But at the end, we are more recognized in France and Europe as the T.V. Killers than as Jeff Dahl's backing band.
MRR: What do you think of the French punk rock scene?
TVK: In France we have very good punk rock bands: Perfect Cousins, Weak, Wonky Monkees, Splash 4, Mike Hey No More,... But there is little audience for this music, so there are not many places to play. However, France is not an Anglo-Saxon country and when we play abroad, we can notice a bigger interest for punk rock music which is less underground there than in France.
MRR: What do you do when you are not playing with the T.V. Killers?
TVK: Buzz works as a dormitory monitor, Philippe has just finished working as a grape picker, Xavier works in a record shop, the two others are unemployed.
MRR: Any plans for the immediate future?
TVK: A 7" on Estrus Records, our second album on Radio Blast Recordings for the vinyl and on Total Heaven Records for the CD. Then tours in Germany, Spain, Italy, Slovenia, Netherlands and Belgium are to come. Our 10" on Royal Records will be repressed and maybe our very first 7" too...we will see.

T.V. Killers, 17 Rue Edmond Coestedoat, 33000 Bordeaux, France, Phone/Fax 0033 557818367 Interview: Patrick "Tad" Foulhoux, Translation: Joel Philippeau.

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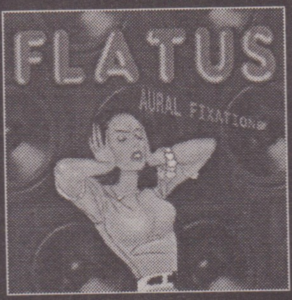

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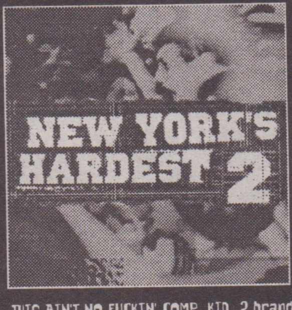

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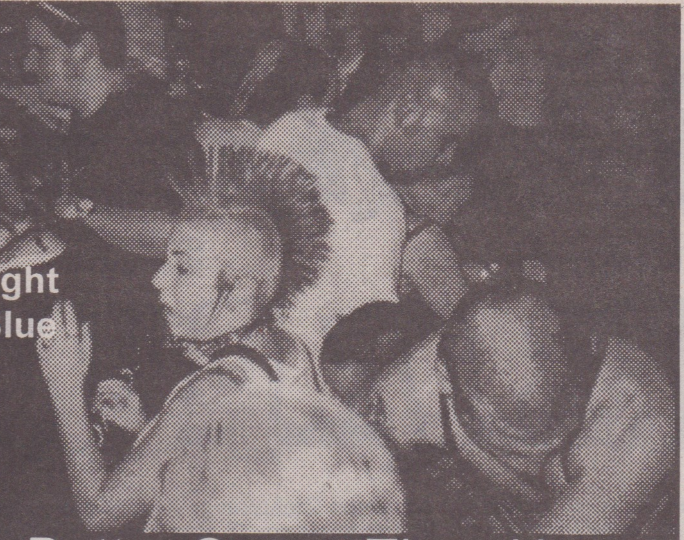

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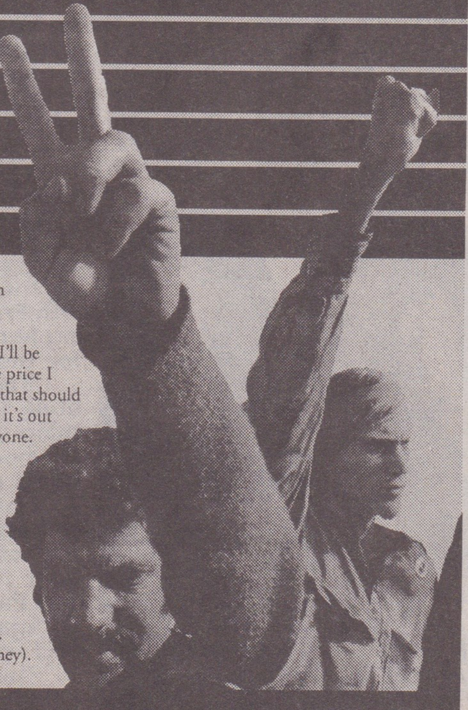

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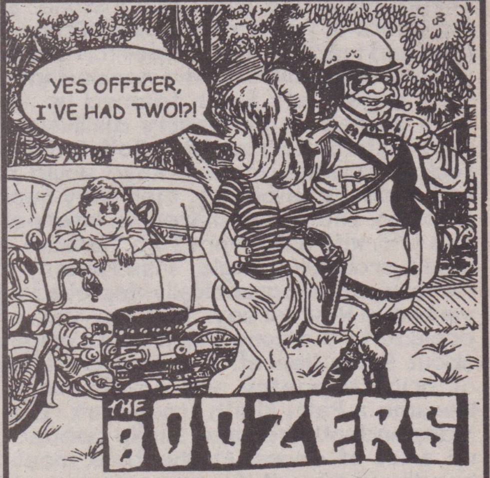

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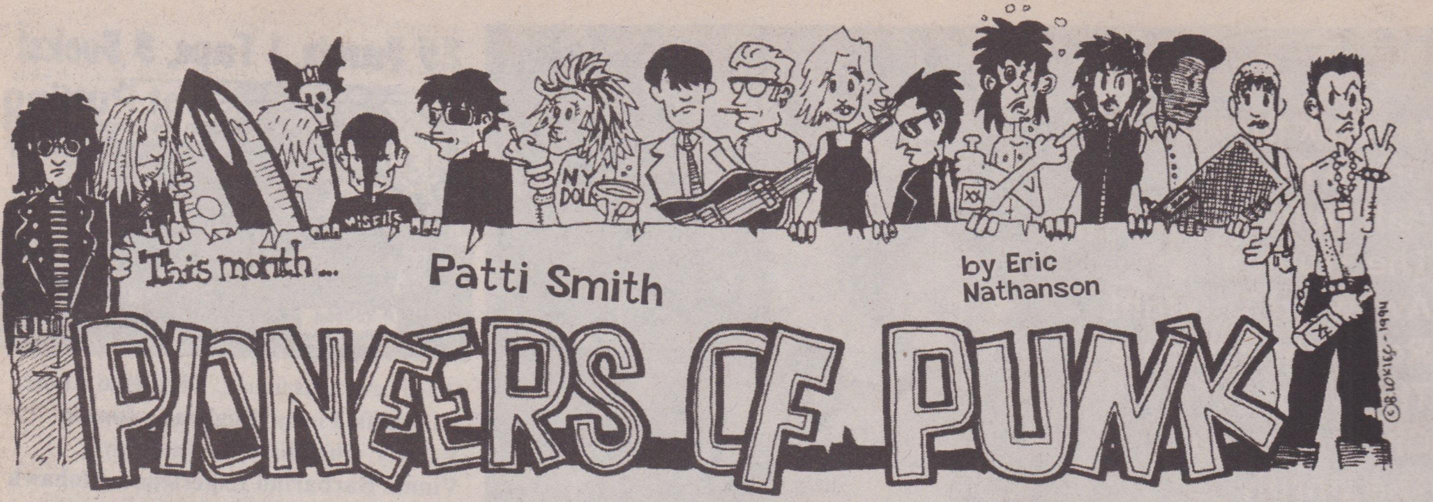


This month... Patti Smith

by Eric Nathanson

PIONEERS OF PUNK

I begin writing this article with a couple of reservations. The first is my uncertainty of it ever going to print, the second is that I wonder who would stop to notice an article on the Patti Smith Group, while flipping through the pages of MRR. Never the less here we are. I am not the biggest fan of the Patti Smith Group there ever was. I do, however, recognize their importance in the revitalization of Rock and Roll and the original music scene. I'm sure most people reading this do have a clue as to who Patti Smith is, from frequent inclusions in documentaries about the history of Rock and Roll, bridging some gap between Glam, Punk, and ultimately New Wave. Or perhaps Gilda Radner's parody on Saturday Night Live as "Candy Slick". Patti Smith is a true individual who had the courage to beat Rock and Roll, and have a good time doing it.

Patti Smith grew up in New Jersey during a period where poetry and "Beats" were the coolest vehicles to combat "flower power". In 1968 she moved into the legendary Chelsea Hotel with her photographer friend Robert Mapplethorpe. Smith was writing articles readily for Creem Magazine and Rolling Stone. She even published two books of poetry for Rolling Stone. Smith was drawn to rock and roll and the live performances--like many other writers and painters, who needed immediate reaction to their urgent art. Smith teamed up with Lenny Kaye, who both shared an increasing disillusionment with the current state of Rock and Roll. Both Smith and Kaye were both rock journalists. At first Kaye would play electric guitar and Smith read poetry, then they recruited Richard Sohl on piano. The three shared an interest in getting stoned. The trio, with help from Tom Verlaine on guitar, recorded a self produced single, "Piss Factory" b/w "Hey Joe". "Piss Factory" autobiographically depicted a job that Smith once worked in New Jersey. "Hey Joe" was, of course, a cover, a prelude to the song was a Smith original poem about Patty Hearst. The incorporation of original poetry and cover songs became a Patti Smith trademark. The independently release single opened up a lot of doors. At the time most bands would wait for a record deal from the majors to dictate what gets recorded and what did not. The Patti Smith Group said fuck it and did it themselves, Punk Rock! The Patti Smith Group had taken up residency at CBGB's and Max's Kansas City, playing for weeks at a time. This led the way for some other great New York bands to follow: Dolls, Blondie, Ramones, etc.. Malcom McLaren was keen to all this, and when the Patti Smith Group were the first band to picked up by a major, McLaren went back to England with big ideas.

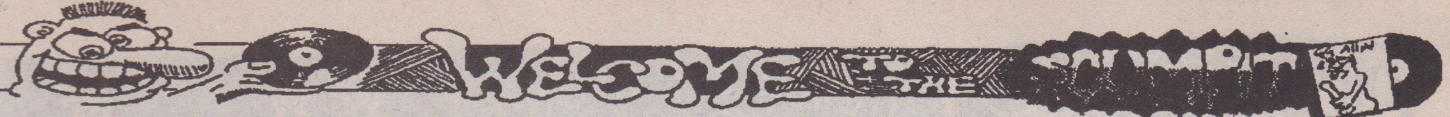
At the end of 1974 the Patti Smith Group went to California. They played the Whisky a Go-Go to a crowd who did not know who they were. Jonathon Richman joined them on drums at Winterland in San Francisco. It was the first time they played with a drummer. This helped to create a growing concern in the band, to fill out their sound. They recruited Ivan Kral on second guitar. In March of 1975 the Patti Smith Group teamed up with Television for a series of gigs at CBGB's. This was the start of the CBGB glory days, and these two groups gave CBGB recognition as a legitimate venue. A new art rock crowd was introduced to the New York City Lower Eastside club. New York, for the first time in a decade, had earned a reputation for a growing and healthy club scene and became a magnet for original bands from near-by cities and beyond. After a long residency at CBGB's it was time to complete the Patti Smith Group, up until this point they had not a drummer of their own. Recommended by Tom Verlaine, they picked up Jay Dee Daugherty just in time to record their debut album, "Horses" on Arista Records. "Horses" came out in the spring of 1975, the album reflected all stages of the bands to date. "Horses" includes one of my favorite lines "Jesus died for somebody's sins.... but not mine" in the song "Kimberly", later to be borrowed in the opening of "Gloria". Horses was recorded just as the Patti Smith Group became a complete outfit (with drummer), John Cale produced it and it was recorded in Electric Ladyland Studios in New York. The album was critically acclaimed and is still considered today to be one of the greatest rock and roll albums of all time.

"Radio Ethiopia" was their follow-up album and met with press disapproval, Smith being accused of being self indulgent. On tour in Tampa, Florida, Smith got so caught up in her performance of "Ain't it Strange", that she fell from the twelve foot stage. Oddly enough it was during the part of the song where she was provoking God. This left Smith having to perform with a neck brace for a couple of months. The Patti Smith Group's third album "Easter" brought their biggest commercial success with "Because of the Night", co-written by Bruce Springsteen. In the fall of 1978, after releasing the "Wave" LP, Patti Smith moved to Detroit with Fred "Sonic" Smith (from MC5), thus ending her relationship with New York and an era for the Patti Smith Group.

The Patti Smith group was a loose, free style jazz-like band that incorporated everything around them into their music. Dreams, art, poetry, religion any and all absurdities that would enter the picture. Patti Smith did not accept standards and conventions, she attacked everything. As I mentioned earlier, I am not the biggest Patti Smith fan, I do however feel she was worth a mention and a listen. Patti Smith and Lenny Kaye have teamed up again with other musicians and are playing and recording again.

(talking about rock n roll) "....personally I'd rather see it dirtier. Less homogenized. But then I'm of the old school".

......Patti Smith.

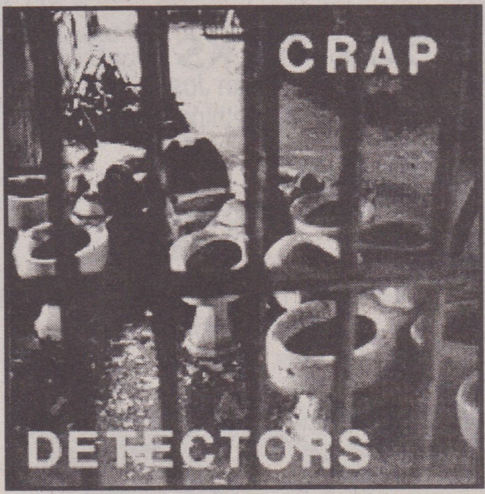


Nebraska isn't remembered as a hotbed of punk/hardcore activity in the late '70s & early '80s, but it certainly had its important bands. Unfortunately, not many of the early bands made it to vinyl. Luckily, though, some did...

Probably the most important and best remembered band was the Crap Detectors. Started by Jim Jacobi in 1977, the Crap Detectors were basically a one man band--Jim playing guitar, bass, with help from his friend Herb Hill on drums. In 1978 the Crap Detectors released their own LP "Victims of the Media" (1978 Real Records 300 pressed). This album was a mix of early midwest punk and also a lot of experimental tracks. Includes some great songs like "Victims of the Media" & "Bitchy Mommy". In 1979 with the same "line up", the famous "Police State/Set Program" 7" 45 was released (1979 Real Records 1000 pressed--roughly 600 with "flashlight/ID" sleeve, 300 sleeveless, and 100 with second "hand/barbwire" sleeve (printed in 1989)). "Police State" is a great track, with the B side being an experimental one. The song "Police State" has been bootlegged on both Killed By Death #9 & Bloodstains Across the Midwest. It will also appear on a forthcoming reissue of the "Victims of the Media" LP.

In 1980, the Crap Detectors had evolved with a more "traditional" line up with Craig Kingery on bass and Steve Michalecki on drums. They released their second LP "Superficial World" (1980 Permanent Press pressing size unknown). This is my favorite Crap Detectors record. Only one experimental track. Lots of great songs like "Intellectual Moron" & "Til Now". In 1981, the band released their second 7" single "Someone's Sick/Expatriots From Reality" (1981 Permanent Press--pressing size unknown). Two longer, more dramatic songs with Jim howling and shrieking by the end of "Someones Sick". The band then went on to release a six song 7" EP (1982 Permanent Press 500 pressed). This is commonly referred to as the "I Want to Survive the Nuclear War", which is the first track. Another great record, with a personal favorite "We Don't Care". This was followed by the band's third LP "Diseases on Display" (1983-84 By the Skin of Our Teeth 500 pressed) which also has some good tracks..

After moving to Texas the band released their fourth LP "Cut the Crap" (1985 By the Skin of Our Teeth 500 1st press, 1000 2nd press-their best seller?). The Crap Detectors are still alive today. Now residing in Seattle, Washington, they're still playing garage punk and releasing music: "Deprogramming Time Is Now" cassette (1987), "A Taste For the Absurd" CD (1991-includes newer recordings of many old songs, including "Police State" & "Intellectual Morons"), and "Hidden Agenda" CD (1996). The Crap Detectors should also have a new CD out by the time you read this on the Blimp Kitty label out of Seattle. Also, keep your eyes open for the "Victims Of The Media" reissue. Unfortunately, it's only going to be pressed in an edition of 300, so hurry-it may be the only chance you'll get to hear this otherwise impossible to find album.



If you would like to acquire any of the Crap Detectors' CDs or the "Deprogramming" cassette, you can send $10 each plus postage to the band c/o Jim Jacobi. Money orders only. Also, if you would like to own an original copy of the the "Police State/Set Program" 7" with the second sleeve, Jim has a few and their $40 each. You can contact Jim Jacobi and the Crap Detectors at 1560 NE 106th St., Seattle, WA 98125 or e mail at cdetect@accessone.com. The "Victims of the Media" reissue LP can also be obtained for $10 from Brain Transplan c/o Roger Mah at PO. Box 24310, Los Angeles, CA 90024-0310 or e mail at rogermah@pop.ben2.ucla.edu for more info.

Another old record I'm seeing on want lists is the Boat People "Capitalist/John Dillinger" 7" 45 (1983 Stamp & Go-pressing size unknown-probably 500 or less). From Kearny, the Boat People only released this one single, though they do appear on a few tape comps. An incredibly obscure band indeed, but pretty basic stuff. Recommended if your looking for obscure, but not if your looking for a potential Killed By Death record...geek.

Another band you may have heard of would be Lincoln's Power of the Spoken Word. They released a LP in 1984 (Sacrificial). A worthwhile, unique hardcore/punk record with slight metal influence. Not quite thrash, but a good record worth picking up. They also had a studio/live cassette from '83 I believe. The singer of this band was murdered years after the band broke up.

A few other decent Nebraska records include AKA "Sharp" 3 song 7" (1980), Skudder 7" (1980), Bump Fuzz/Calipso Machine Gun split 7" (1982), though these aren't crucial. Also, the Stench Band "Pray For the Dead" 7" EP from 1972 is a crazy underground killer. Zappa meets the Gizmos. Evil.

I can be contacted at Mike Garber/ PO Box 80342/ Lincoln, NE 68501-0342// e mail: 00059678@bigred.unl.edu. or call (402)438-4550. I'm always up for trading hardcore and punk records. Maybe I can help you find some of the above list items...

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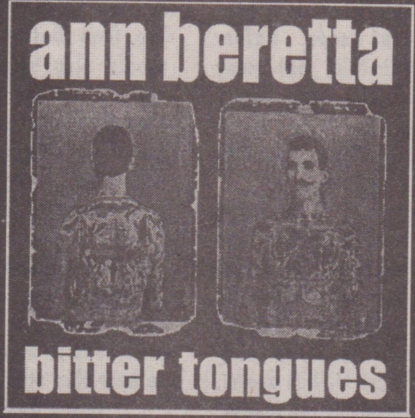

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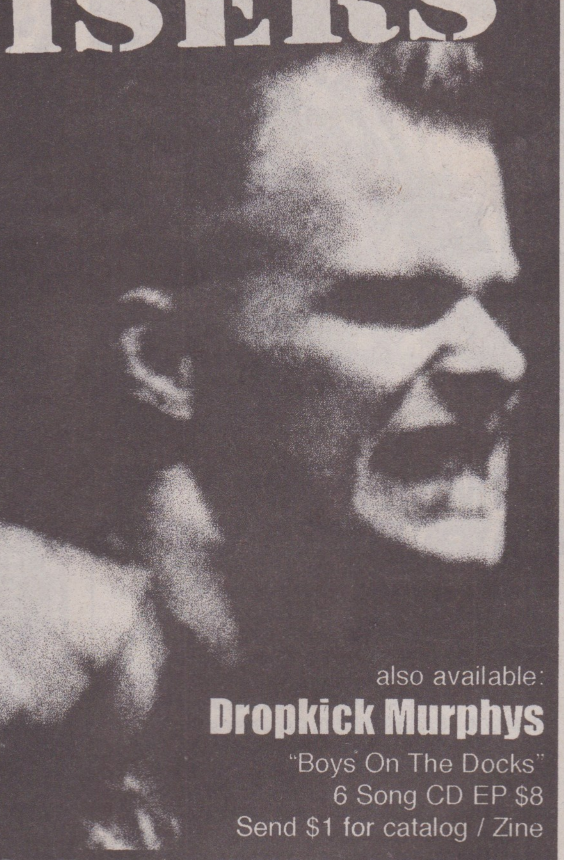

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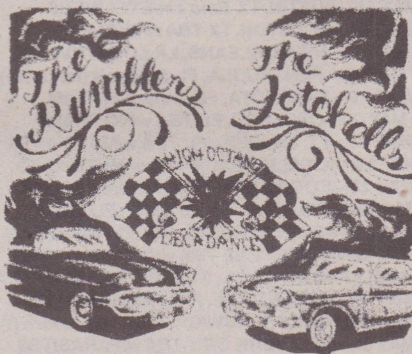

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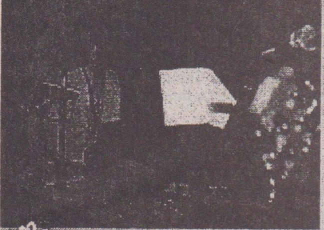

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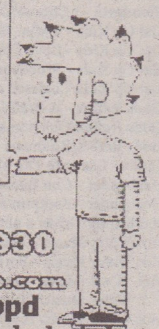

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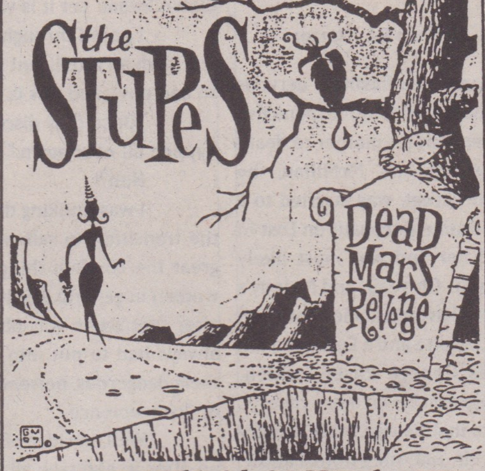

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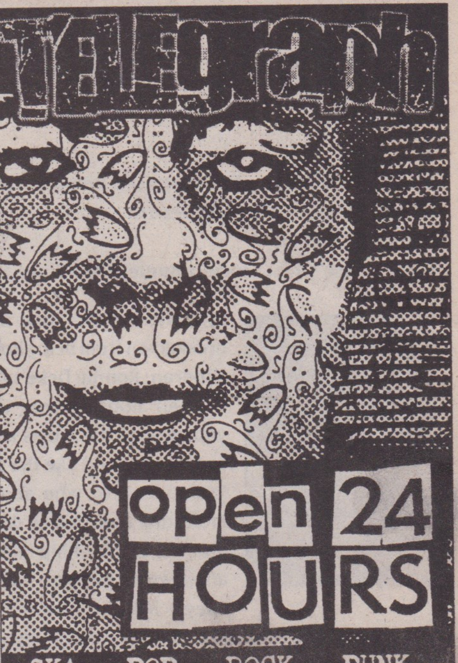

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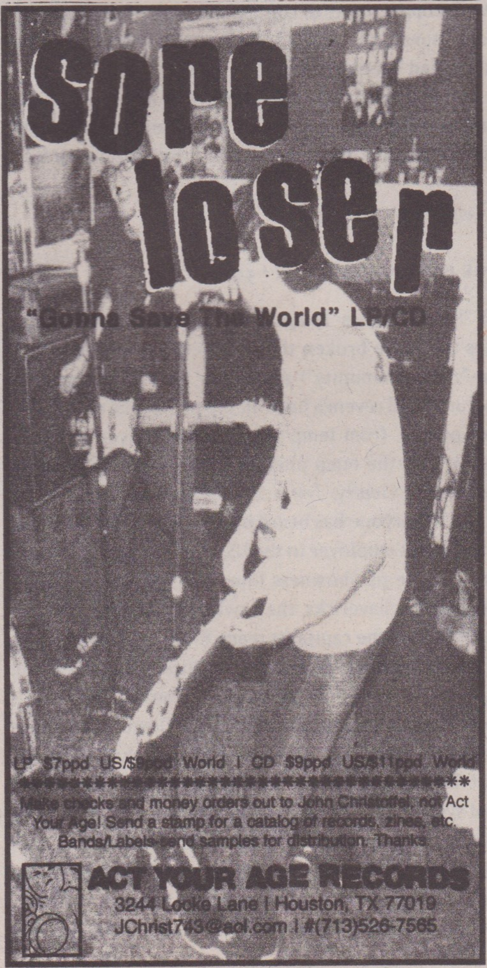

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MRR BOOK REVIEWS

Sex American Style: An Illustrated Romp Through the Golden Age of Heterosexuality • Jack Boulware
247 pages • $16.95
Feral House • 2532 Lincoln Boulevard • Suite 359 • Venice • CA • 90291

1970 was the year that my mom was having a nervous breakdown from being homebound with four hyperactive children. Ronnie Deke's father shot his mother to death in their house across the street. Mrs. McMillan, the youngest of the moms on our street, was married to a guy who looked like the handsome astronaut on Lost In Space, he also who abused her and was most likely molesting their foster daughter. Oh yeah, and Melody's mother, a kind of hip lady, was having a somewhat open affair with a guy who had a Corvette and a European ten speed bike. His name was George Paree (which, pronounced like the capital of France, made the whole thing even more cheesy).

I've occasionally wondered what happened to that George Paree, a hairy chested, gold chain wearing, aviator glasses sporting Mr. Smooth. I think I know. He has changed his name to Jack Boulware and is posing as a pop historian.

Capitalizing shamelessly on yet more Seventies revisionism, Boulware has compiled a mediocre and superficial, uh ...document, about sex in the seventies. Boulware crows, "Heteros really did have their day in the sun, and I missed it ... This book will be a familiar look back in time for those who lived it, and a sociology lesson for those who missed it." Thus follows an idiotically short-sighted survey of all the cool sex stuff that was around in some phony Utopian past where all heteros were men and all women would fuck them, no matter how asinine and crude they were.

Boulware, a columnist for one of the local free weeklies, doesn't have the balls to come out and say feminism ruined everything, but the book's weird lack of analysis, on the one hand, and consistent omission of anything that bespeaks female interests and issues on the other, makes me wonder if that's what he really thinks. As I scanned the numerous illustrations (real-boobed women being fondled by hairy hippies, sexist adverts, no penises to speak of), I thought, God, who could be nostalgic for this shit?

"After the pill became available, sex was thought of as recreational, a spirited game of tennis without clothes or rackets."

Ah, yes, I see how someone could be nostalgic for that. Can't you just imagine? I can recall reading Cookie Mueller stories from this era, which show its truer side. Sleazy neo-pimp boyfriends whose version of "free love" is getting a girl to fuck other guys for their drugs, men refusing to use condoms because you should be on the pill, or because you could "just" get an abortion, your boss expecting you to suck his cock, prostitutes being forcibly injected with penicillin when picked up on a charge... yeah, man, bring it on back! My idea of great sex.

"The subject of abortion should be mentioned, if only for the 1973 Roe v. Wade decision to legalize it."

While this quote is taken only slightly out of context, it speaks volumes for the shortcomings of this book. And you know, it wouldn't be such a piece of shit if it were called, *The Golden Age of Male Heterosexuality.* I'm all for subjective writing. But I'm not all for specious pseudo-objectivity. That went out with the 70s, too. The fact that the chapter on "Groupies" starts out with Pamela Des Barres stalking famous rocknroll sex gods, and somehow includes Elizabeth Ray (the single mother who was told she could keep her job as secretary to Wayne Hays, Ohio Congressman, only if she had sex with him whenever he wanted) boggles the modern woman's mind. There is such an ideological leap, there. The only consistency is that the famous guy got the blowjob, regardless of the circumstances where the woman is concerned.

The odd thing is that, while the illustrations (mostly period movie posters, pamphlets, and book jackets) are cool to look at, the writing itself is tendentious and dry. Remarkably dry, considering the focus. It is poorly organized, repetitive and hyperbolic. The chapters overlap subject matter, some are apparently catch-alls for factoids that had no place else to go. There is at least a meagre tidbit of every 70s pop fad and persona, from Wilhelm Reich to Jordache to Jumbo's Clown Room. Yet it is vast at the expense of deep.

I pored through the tedious epilogue, looking for something that might put forth an intelligent spin or qualification on why it was so good then and it's so bad now, and this is what I found:

"Once they discover the miracle AIDS protein shot, who knows? It may happen all over again."

Huh?!

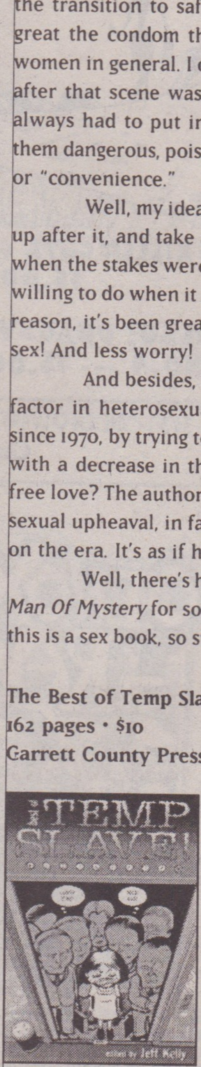
I was thinking that perhaps the unfortunate author was not able to make the transition to safe sex practices. Pity. Simultaneously, I was thinking how great the condom thing has been for me, personally, and I think for hetero women in general. I only had a wee little bit of sex before it had to be safe. Only after that scene was obsolete did I realize how much work the women have always had to put into the birth control. All those different devices, most of them dangerous, poisonous, and jammed up one's cunt for the sake of invisibility, or "convenience."

Well, my idea of convenience is not having to be the one to buy it, clean up after it, and take all the risks. It seems like what men were unwilling to do when the stakes were borne out on the woman's body, they are somehow more willing to do when it means protecting them from something... But whatever the reason, it's been great! Safe sex, for women, has always meant more sex! Better sex! And less worry!

And besides, wasn't it, like, fully 1986 by the time AIDS really became a factor in heterosexual relations? Women have only improved their sex lives since 1970, by trying to take control of their own stuff. If this strangely coincides with a decrease in the free love, ...well what does that say about this alleged free love? The author blows an opportunity to contextualize all of this cultural/sexual upheaval, in favor of a moronically flawed and mysteriously wistful take on the era. It's as if he didn't read his own book.

Well, there's hope. Jack Boulware should see *Austin Powers, International Man Of Mystery* for some tips on getting up to speed. In the meantime, remember this is a sex book, so stick to the pictures, don't try reading the articles! — Greta S.

The Best of Temp Slave! • edited by Jeff Kelly
162 pages • $10
Garrett County Press • POB 896 • Madison • WI • 53701



Jeff "Keffo" Kelly's *Temp Slave!* is one of a handful of zines that have broken through to the mainstream (i.e. non-"zine community") media. Its tales of frustration, insecurity and revenge have hit the proverbial chord with a lot people, from temp workers themselves to lefties uneasy with the temp phenomenon but unsure how to deal with it. Clearly, *Temp Slave!*'s time has come.

Everyone has heard by now that Manpower Inc. is the largest employer in the US. Most likely, you've also been fed the pro-business line: that temp workers are free-spirited mavericks, the cowboys of the information age, the essential utility infielders on the capitalist team. Every big capital organ from *Time* to *Wired* to my local paper (the *St. Louis Post-Dispatch*) will tell you that temp work is booming because that's how the workers want it. Look, here's an engineer who walked away from a steady job to make big, flexible, freelance cash! Meet the chemist who pulls down 80 grand a year and takes vacations whenever she feels like it! This is like asking the President if he feels well represented by our political system. What they don't mention is that most of us are not engineers or chemists, and if we were, we'd be making shitloads of cash anyway, temp work or not. Absent from these puff pieces are the voices of the millions of drones who are forced into the temp situation because nobody's hiring full-timers anymore. *Temp Slave!* leaps into the breach, most recently with this collection.

So what does it have to say? Well, editor Keffo takes pains to point out that there is no party line in *Temp Slave!*'s pages; numerous contributors are represented in this collection (including all-stars like Dishwasher Pete and Debbie Goad), with diverging views on many key points, etc. Truth be told, though, this alleged range of opinion isn't much in evidence here. A hefty portion of the articles are by Kelly himself, and since almost all the rest deal with the paper clips and spilt coffee of day-to-day temping, theoretical points are thankfully few. (The one exception, a piece on African-American temps, is worthwhile but its dryness interrupts the rush of the workplace tales.) The contributors are practically unanimous on the key things: bosses are idiots and/or assholes, corporations are nests of cruelty and waste, wage labor is a tragedy and a crime, and the temp system is a tremendous pain in the ass.

When the targets are this easy, you'd better hit bullseyes, and *Temp Slave!* does. Trevor Rigler's "My Last Temp Job," Kelly Winter's "Swimming With the Loan Sharks," and Keffo's own "Goodbye to All That," are all right on, as are several others. A few stand out for taking stylistic and literary liberties that are entirely appropriate to the bizarre and inhuman subject matter. "Ignorant Shitwork" by David Noon (Kafka gets a job in a skyscraper) and "A More Perfect Victim" by a Dew U. Care actually pull off the kind of avant-hoo-hah that usually sends me running. The measured "Temporary Insanity" by Heidi Pollock is so well done you can hear the clock ticking off the hours and the buzz of the fluorescent tubes. Humor is a vital component of the *Temp Slave!* stew, too, the remarkable "Get Fucked Bigdaddy" by Little Joe tells the tale of a self-described gay boy who has made it his life's work to infiltrate right-wing businesses and wreak havoc. Brendan Bartholomew tells of working at the Consumer Services hotline at Sega. It's worth quoting from:

"Adolescent boys would call just to harass us: 'Why do you guys make such crappy games, man? I think Nintendo really kicked your ass with Donkey Kong Country ... I've got over a thousand dollars invested in Sega products, and all you give us is crap.'"

His account of abusing the company mail to send office supplies to his friends is classic:

"I wanted to find new and interesting items to put in the daily care packages to Sega, but there just wasn't much for me to pilfer. I started bringing garbage from home and mailing it: ten-year-old copies of People, dirty cartoons, unknown pills, used Kleenex, I didn't care. I just had to send shit!"

There are troubling currents flowing through some of these pieces, though. Keffo is sincere and admirable in his insistence that temp workers are part of the working class, and face the classic problems that workers everywhere have always faced. But he and many of the other contributors adopt an elitist anti-worker stance that is unfortunate at best and obnoxious at worst. Let's spell it out: people who listen to country music are not necessarily mental defectives. Get a load of these turds of wisdom: "Workers are easily identifiable by the immense width of their behinds," and from a list of ten reasons why American workers are so stupid, "Was on break when God was handing out common sense," and so on in the same noxious vein. Conscious working people have always had to deal with traitors in our midst, and they've never needed this kind of knee-jerk snobbery to do it. The Wobbly tradition, for instance, mocked the Mr. Block/scissorbill figure, a naive chump who was forever trusting in the good nature of his bosses. Out of one side of its mouth, *Temp Slave!* wants temp worker problems to be taken seriously by the left and the labor movement, and it celebrates worker autonomy and solidarity, out of the other, it has scorn and abuse for most of the "sheep" and "pigs" that sweat for a paycheck alongside the temps. You can't have it both ways. These folks would do well to leave the elitism at the punk rock show where it belongs.

There is one other minor black mark: most of Keffo's graphic efforts fall flat. The artwork is sloppy and indifferent, and the humor is hamfisted and banal. Pictures of the devil in a business suit were only marginally funny to begin with. There's no need to continue using images as trite and corny as this, especially when Keffo's writing is so good. Take "Life Denied." I've never read a better evocation of the aching desperation to be free from work. Alongside gems like this, why bother with the cheesy and unfunny graphic baloney?

But that's a minor point. I raced through *The Best of Temp Slave!* like Evelyn Wood on amphetamines. Not only is it a valuable document and an essential oral history and all that, it's a hell of a lot of fun to read. — Jason Useless Toon

Definition • Ariel Schrag
88 pages • $12.95
Slave Labor Graphics • 979 South Bascom Avenue • San Jose • CA • 95128

You've got to hand it to Ariel Schrag. While every other high school student was busy pondering the eternal riddle of sexuality while listening to No Doubt and drinking deadly combinations of whatever was in their parent's liquor cabinet, what was she doing? Well, the exact same thing actually. Only she decided to write a comic about it.

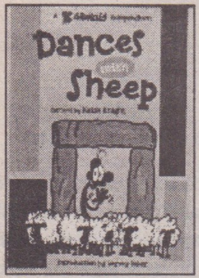
Definition is a full-page, full-fledged book documenting Schrag's sophomore year at Berkeley High School. And it's a really good thing. *Definition* is one of those creative entities which outshines the sum of its parts.

It's not that the drawing is so great. The comic is entirely in black and white and the characters are of the pretty straightforward round-head-and-eyes type. Schrag doesn't pull any fancy comic-geek stunts. But her drawing is agile and expressive enough to get across emotion. And if Cathy Guisewite can make it into the comic pages of every mainstream newspaper with an insipid main character who doesn't even have a nose, why deny Ariel Schrag her place in the sun?

So if it isn't the art, what is it that makes *Definition* so lovable? The writing is engaging and enthusiastic but not headed for a Pulitzer. There's no action-packed plot. The subject matter consists of whatever trials and tribulations Schrag is experiencing with the consistent cast of characters who inhabit her life. There's her best friend Julia with whom she shares an immense adulation for Gwen Stefani, and her other friend Josephine with whom she shares an immense adulation for chemistry. There's her friend Leonard—he's obsessed with Ariel but the feeling is unrequited. Or is it? Will Ariel's feelings change when she reads the diary of her 12 year old sister and makes the horrifying discovery that her sibling has been talking to Leonard on the phone and plans on "seducing him"? And what about when the formerly goofy Leonard trades in his pink jeans for a slick new ska look and starts getting the girls? Speaking of girls, how will Ariel negotiate her own burgeoning love for the ladies? ("like Rosary—no eyebrows, glitter glue instead! Rowr!") Nothing monumental happens but the sincerity of the high school experience draws you in. It just goes to prove that there are stories all around us—you don't have to pay a fortune and bring in Leonardo diCaprio to feel you've got something to say. It's especially important to see a 16 year old girl telling the truth about her experience instead of having it twisted and gnarled and narrated through the frightening likes of Shannon Doherty.

Maybe Schrag's stories shine because they are eager and genuine, recounting personal details without the self aggrandizement that sometimes makes personal zines and comics so snoozy. Her saving grace is that she always stops to question her own motivations. As No Doubt start their ascent (or descent depending how you feel) towards MTV-dom, Schrag questions her resentment of all the new Gwen-groupies. "It really was kind of ridiculous though. Hating someone because you agree on what's the best music. It's really just a matter of luck on how soon you find out about a band. I mean, how would I feel if some massive nine year No Doubt fan spit in my face... not to mention the fact that getting mad about No Doubt's fame is completely hypocritical to being a fan when it's something they've deserved for so long, to actually be possessive over someone else's happiness." This kind of endearing wisdom is sure to serve Ariel Schrag well through life—or at least through her junior year, which she's documenting in her new comic, *Potential*. — Melissa Klein

Dances With Sheep • Keith Knight
135 pages • $11.95
Manic D Press • POB 410804 • San Francisco • CA • 94121



If we lived in a truly fair and just universe, Keith Knight's comic strip "The K Chronicles" would be syndicated across the country, while mediocrities like Jim Davis and Mort Walker would languish in much-deserved obscurity. Unfortunately, the situation is reversed, and Knight's strip is published in only a handful of newspapers, and "Garfield," "Beetle Bailey," and "Hi & Lois" infect every city and town in America like especially vicious strains of syphilis.

Manic D Press's publication of *Dances With Sheep*, the first collection of "The K Chronicles," is a small but worthwhile step towards addressing the problem by making Knight's work accessible to more people. *Dances With Sheep* collects over 120 of the weirdly semi-autobiographical strips that Knight has published since 1993, when "The K Chronicles" first debuted in *The San Francisco Weekly*. From day one, Knight's great strength has been the deftness with which he is able to blend political insight, whacked-out surrealism, neurotic humor, and personal honesty. Despite the very over-the-top nature of Knight's cartoons, he always manages to keep at least one foot solidly planted in everyday reality. The result is that the autobiographical component of his strips feels very plausible, and often seem like more honest portrayals of the events and people involved than if he had simply written about them in a neutral, photo-journalistic fashion.

Knight's portrayal of himself in his strips is as an intelligent but semi-mature guy who's always parked on the edge of hysteria; nevertheless, he still comes off as more sane than many of the people surrounding him. For me, one of the strange things about "The K Chronicles" has always been that, although I seem to share a lot of Keith Knight's more prominent neuroses (or maybe because of that), reading his strip comes close to convincing me that I'm normal and (reasonably) sane. For instance, it's nice to know that there's at least one other person who goes gaga over the experience of browsing through the acres of binders, correction fluid, notebooks, paper, and writing implements in office-supply superstores like Office Depot. (It's far from being my worst vice; I also have a pronounced fondness for Frank Capra movies.)

But the experience that Knight describes as he passes through a new office superstore, drooling over rows of goodies, is quite different than anything that's ever happened to me, and illustrates nicely how deep the cleavages between black and white still are in America. The worst indignity I've ever suffered in an Office Depot is sort of a focused neglect by the teenaged minimum-wage-slaves as they count the ticks on the clock; what Knight encounters is more of a collective paranoia that inspires the staff to action. Knight shows himself surrounded by stacked reams of paper and ballpoint pens which are interspersed with wide, alert eyes peering out of the cracks: "I was eagerly checking out every aisle in the store when suddenly, my spider sense started tingling ... I was being watched and followed throughout the entire store!!" Knight's account of this incident is obviously pissed off, but not heavy-handed; he plays up the absurdity of the management's racism by drawing a floor plan of three aisles of the store: in the center aisle, Keith Knight, carefully watched by the manager and three employees; on the aisles on either side, a drug dealer, a shoplifter, and the Unabomber go about their respective businesses unmolested.

This demonstrates something important about Keith Knight's work: there is a clear sense of political consciousness (especially about race) pervading *Dances With Sheep*, but it is not pompous or intrusive. The political content of the strips is obviously much more motivated by personal concerns than the self-important desire to "make a statement," and so manages to go beyond the politically correct posing that infests so much of modern "alternative culture." Instead of banal bumper-sticker slogans, Knight's politics usually manifest themselves through his wit, showing the stupidity, the tragedy, and the terrible humor inherent in the situation. Keith Knight's political statements are also very personal.

Other attractions of *Dances With Sheep* are Knight's explanation for hippies (they're vegetarian zombies), his account of his years as a Michael Jackson impersonator (would you have the 'nads to admit to this in public?), the stories about his semi-intelligent neighbor Gunther, and his inside looks at the music scene. Knight is also half of a rap duo named the Marginal Prophets, and his frustrations with music provide him with almost as rich a source for material as sex. He has a great portrayal of a record exec who approaches him on a tour and asks: "I'm gonna make you all stars! But first off—tell me the truth—do any of you guys have trouble with drugs?"

"Uh, no," Knight answers.

"Well—here. Here's some heroin. Get one of your guys hooked on it—PRONTO!!"

Besides Knight's well-developed sense of the absurd, another of his strengths his that his art is as funny as his writing. Knight's drawing style is fluid and dynamic, using lots of exaggerated loops and curves that emphasize the manic realities he portrays. Art and script play off one another very well in *Dances With Sheep*, each drawing out the qualities of the other, making it stronger. The interaction between words and pictures is the most unique feature of comics as an art, and Keith Knight has a good sense of how to use it to his ends. May this book bring him all the fame, fortune, and horny groupies he so obviously deserves. — Chris Hall

Come Before Christ and Murder Love • Stewart Home
217 pages • $13.99,
Serpent's Tail • 180 Varrick Street • 10th Floor • New York • NY • 10014

Kevin Callan runs amok throughout Stewart Home's latest novel, floating in and out of people's lives and causing a good bet of mayhem and confusion. Callan switches personas as quickly and easily as Broadway actor. It's never clear how well Callan understands who he really is making his mean-spirited romp through personality and identity a disorienting read. *Come Before Christ* will confuse and frustrate until the reader accepts all of Callan's persona changes. Part of the book's charisma lies with Home's basic disregard for convention and his recognition of the need to entertain the audience, a concept often lost in the avant-garde.

Once comfortable with the inherent confusion, it's a blast to read the page-turning pulp action; lurid corruption, stomach-churning fits of violence and debauched sex, food fetishes and witty dialogue. Almost a literary cross between John's Rotten and Lydon: a punk-rock sneer wrapped in Baudelaire's coat, Home explores the occult as a metaphor for ideology in a book that would certainly be banned in Cincinnati, if only the city fathers knew it were out.

A new age spiritual shyster, Callan manipulates those who look to the occult, to magik, to druidism and to sexual pleasure as a means of giving larger meaning and spiritual order to a world which offers them nothing but cynical emptiness. Instead of finding this fulfillment, the lost are found by Callan who schmoozes, swindles, fucks and kills them. Sometimes he even fattens them up first—one of his hundreds of identities has an obsession with watching women eat.

Not to say Callan always kills, in fact not everyone who crosses his path ends up a victim. It depends on whose path they cross. Each of Callan's personas has his own way to survive and his own desires, which are usually pretty lurid. Talk about a guy with issues, ladies!

If this didn't make the book confusing enough, there is yet another problem. Callan might be the victim of a mind-control experiment. It also might be him that is performing the experiment on others, or one of his personas is performing on another of his identities. It appears that some of the people he runs across are mind-controlled. Or they aren't, but because some of Callan's persona's appear to be completely insane, he thinks they are. Sometimes.

Explaining the plot beyond the obvious questions this situations raises would ruin the many surprises the book offers up. Or maybe I just feel like making you weed your way through this mess solo because I had to.

Either way, figuring out what the fuck is going on in a book has never been so much fun. I hope Home was aiming for this because he does very little to help the reader, he just starts ripping through the action with the concise writing style. His words radiate raw energy that belies his skinhead past, but do not obscure the plot's questions about society that would not be out of place in a semiotics dissertation. Where do ideology and knowledge meet in the mind? Do symbols reflect societal beliefs or vice versus? Who the fuck is the girl that just got her limbs cut off? You know, college student stuff.

The magik of *Come Before Christ* is apparent in a scene where one of Callan's personas has just fed a starving runaway moments before he has to leave for America on a speaking tour on the occult. It seems some of him is quite the spooky celebrity. It starts in a burger joint in London where he is loudly discoursing to the runaway, who he calls his High Priestess, on numerology.

"Some low-life characters were staring at me, they obviously considered me a complete lunatic. I wasn't worried, unless I directly challenged them, they'd leave me alone. The pimps knew I was a high unpredictable. The profane misperceive manifestations of True Knowledge as a dangerous madness. I frightened low-life scum and besides, they were more interested in my High Priestess, who having finished her meal wanted cigarettes. I don't smoke and so I left her with some jackal who offered her a Marlboro and a light.

'You're a fuckin' cop,' someone shouted after me as I left the burger bar. ' It's well known that British intelligence has used occultism as a cover for its nefarious activities since the time of John Dee.'

'I am all things to all men,' I responded without bothering to turn around and seconds later, I was swallowed up by the night.

All I'd wanted was to watch a woman eat, and now I was happy to go home. I took a cab to Brixton, as I paid off the driver another car arrived at my door. I made the chauffeur wait while I took a shower, changed and packed a few clothes. I'd forgotten about the trip to America. Callan had a speaking tour." — Mitch Prothero

We the Media: A Citizens' Guide to Fighting for Media Democracy
edited by Don Hazen and Julie Winokur
222 pages • $15.95
The New Press

It's not a secret that a few mammoth companies own most of the world's media. And it doesn't come as a shock to anyone who turns on the evening news, AM talk radio, or reads a daily newspaper that most of the information we have ready access to is either depoliticized, involves celebrity gossip, or represents a Limbaugh-like bias. What is eye-opening, is the comprehensive picture of modern mass media and the efforts to break the death grip of advertising and corporate ownership, found in *We the Media: A Citizens' Guide to Fighting for Media Democracy.*

Edited by Don Hazen, director of the Institute for Alternative Journalism and freelancer Julie Winokur, *We the Media* is packed with essays that outline the battle ground: the relationship between ownership and content and the resulting one dimensional representation of life and the modern world. The writers also collectively agree on their weapons of choice the weapons: the evolution of alternative media, the Internet, and community based efforts to get the real news out.

"So much of social policy about welfare, crime, prisons, drugs, youth and the allocation of our precious resources is based upon grossly distorted media images," notes Hazen in the book's introduction. " Is this the way we want our decisions made? Do we want entire segments of the population missing from or severely misrepresented by the media, the so-called mirror of American life?"

The danger of those representations and the powers behind them occupies many of the *We the Media*'s contributors, from the likes of Todd Gitlin, Bill Moyers, Leslie Savan, Eric Alterman, Susan Faludi, Ben Bagdikian and a host of other media critics. Whoever controls print media, film, TV, radio, cable, and increasingly the Internet, controls the images of peoples, ideas, and the power structure itself.

In the chapter "Ownership and Concentration", we learn its no coincidence that the modus operandi of media giants involves conservative programming. Mogul Rupert Murdoch and TCI chairman John Malone, are self-professed conservatives, and promote a need to balance a "liberal bias," admitted by high ranking-republicans to be a rallying ruse. And departing from advertiser-friendly formulas is an option commercial mediums are loathe to consider.

Essays on The Telecommunications Act of 1996 reveal how the legislation helps assure the grip of media monopolies gets tighter. Representing the first significant revision of telecommunication law since 1934, the act gutted 60 years of evolving regulation, allowing individuals to own more TV stations than ever before, deregulating cable rates, and eliminating prior public interest imperatives for license ownership. But the networks didn't talk much about that.

Nor do mainstream media talk of unions, white collar crime, successes in minority communities or among women, peaceful Muslims, or analyze economic forces behind unemployment and homelessness.

And, as *We the Media* effectively argues, that's just part of the bad news. All those voices missing from the airwaves happen to be favorite targets of advertisers—from the fashion, diet, and cosmetic campaigns aimed at women, to Nike and friends' fast ball to young consumers, and malt liquor companies tailoring campaigns for poor African-Americans and Latinos.

Rather than seeing media offerings as packages of sensationalism, media consumers seem to insist on believing the hype. But for every Hard Copy devotee, argue the book's contributors, are under represented individuals getting disgusted, getting critical, and getting interested in news and information sources that deliver the real goods.

We the Media outlines efforts to undercut media manipulation and inject more voices into the fray. From advocating media literacy campaigns, pushing for more ethnic reporters, editors, and commentators, to alternative media conferences (one of which resulted in the book at hand), ethnic newspapers, and journalists and community members willing to uncover real information, the grip can be loosened.

Developments such as "public interest advertising" which promotes the work of nonprofits and the growth of "public journalism" that encourages journalists to forget the poppycock they learned in school about objectivity and work to contextualize facts and people in their stories are a growing phenomenon, as is the potential of the Internet in enabling more viewpoints to be expressed and accessed.

We the Media brings together the problem of ever shrinking media choices with growing solutions. Alternative news resources seem to be increasing as is the battle against stereotyped imagery in advertising and in the content that parades as news. This book acts as its own resource, bringing together the issues we all face as unwitting and often unwilling media consumers, and providing contact information for the many organizations working to navigate a fast-changing media landscape. — Emily Soares

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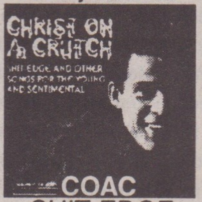

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NRA56CD*

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* Christ on a Crutch's *Shit Edge* and *Spread Your Filth* are also available on 1-2XLP colored vinyl with gatefold sleeve NRA57

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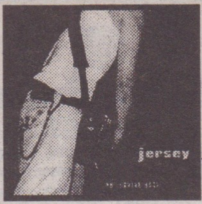

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~new EP coming soon

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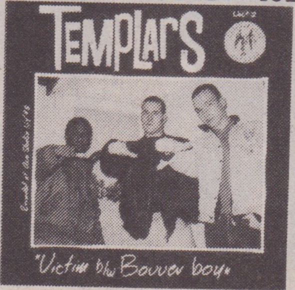

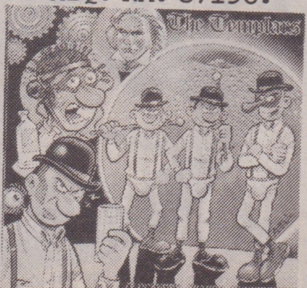

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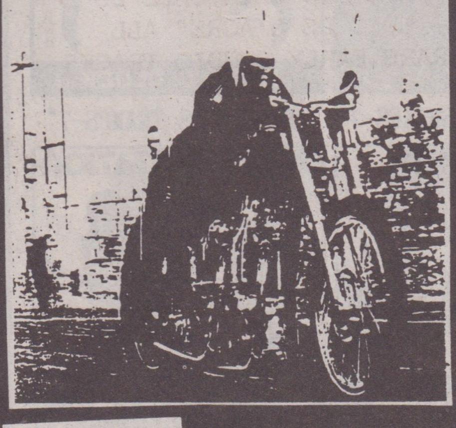

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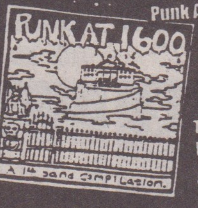

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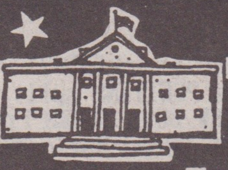

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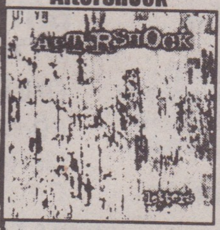

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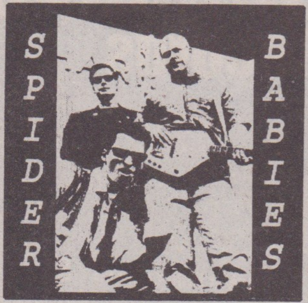

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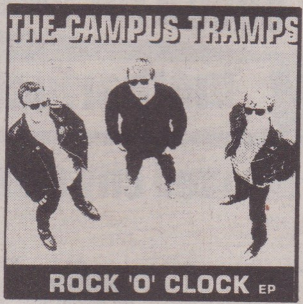

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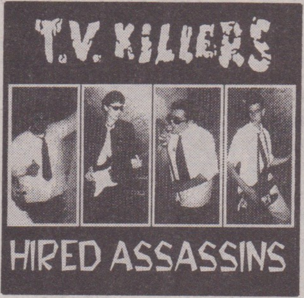

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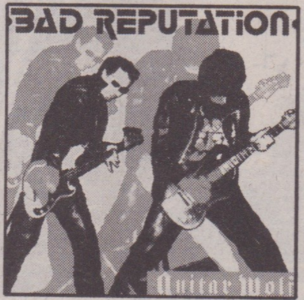

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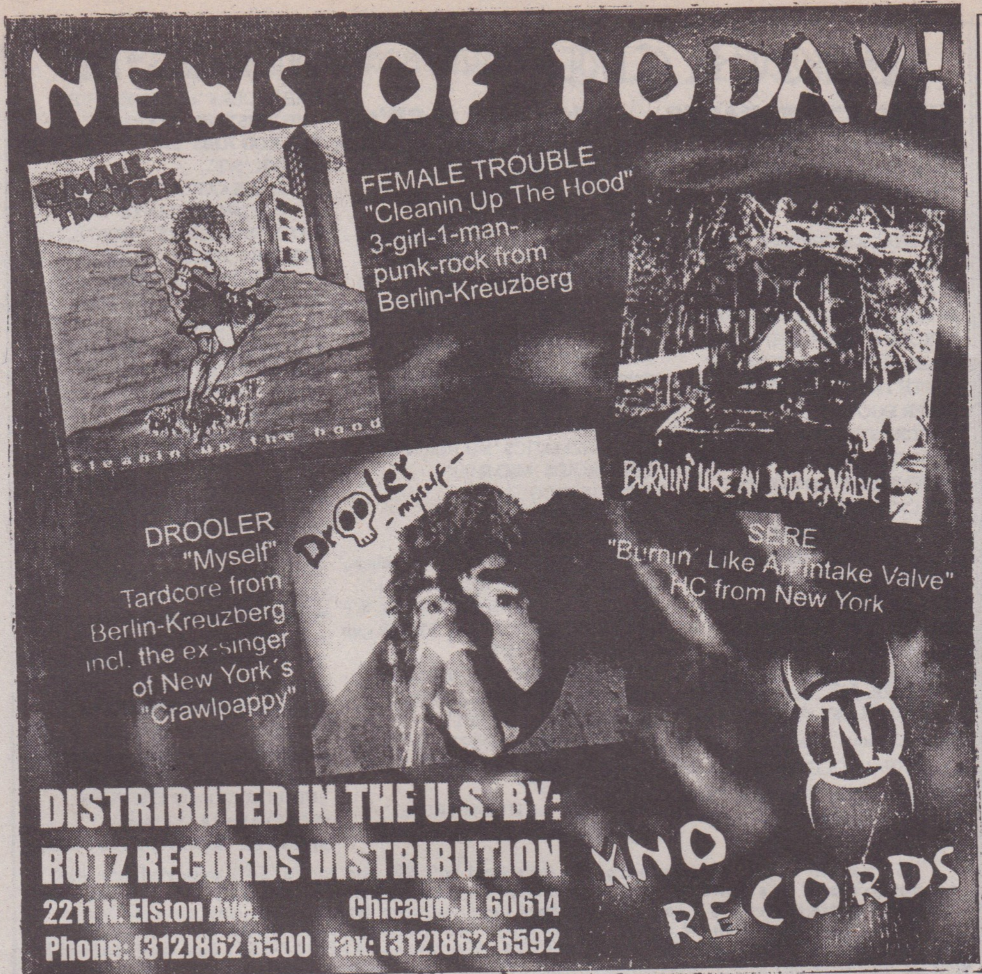

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THE BRISTLES 'GENERATION...'
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WHIPPED 'WEED & SEED...'
THE ROB JOBS 'LUCHS'
ACTIVE INGREDIANTS 'CURSE...'
THE CRUSTIES 'DON'T YOU ...'
NO EMPATHY 'ASHLAND AVE'
THE DELINQUENTS 'YOUNG ...'
THE SHITGIVEITS 'BE ALL...'
DEAD DRUNK 'AMERICAN ...'
TOE TO TOE 'SOUTHPAW'
ISRAELI COMP. 'BREAKING...'
[redacted]...'
NATO/ROE DAE WOO split
YAPO 'YOUNG AND PISSED...'
DROP FORGE 'LARGEST TOOL...'
[redacted]
URBN DK 'VICTIM INSIDE'
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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (AA) Andrew Ataie, (JB) John Backstrom, (PB) Paul Barger, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.

ACTIVE MINDS - "National Lotta 'E'" EP

Boy, am I glad there's still people out there doing this stuff. Political punk rock with no apologies. The lyrics and accompanying explanations cover serious (but often overdone) topics like media double standards, the arms trade, and fascism in Europe, but do so in a really personal and matter-of-fact way that really hits home. Musically, they veer between more melodic, almost THATCHER ON ACID sounding stuff, and their more hardcore sound. This is yet another great recent release from this committed unit. Recommended. (AM)
(Loony Tunes, 69 Wykeham St, Scarborough, N. Yorks, YO12 7SA, UK)

ADAM'S ALCOHOLICS - "Circle The Wagons" CD

Their singer sounds a lot like Bill Milano from M.O.D./S.O.D. sometimes, which kinda scares me to hear anyone sound like that guy, singing over sometimes fast, sometimes poppy punk. Unfortunately, I think this kinda suffers from that awkward quirky production sound that ALL was plagued with for a good many years. Well, I'm not sure if it takes away from the music, but it doesn't really compliment it very well either. (PB)
(Dirty Records, PO Box 6869, Glendale, AZ 85312-6869)

ADOLF & THE PISS ARTISTS - "Heroes?" EP

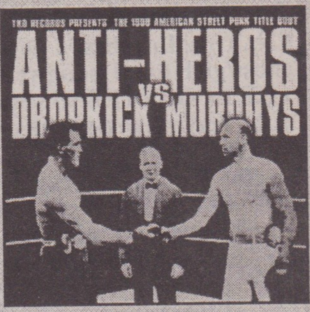
Which one of the three is "Adolf"? Skinhead music, street punk, fuel for Bruce Roehr's column, call it what you will. This is heavy, rough-sounding punk/hardcore with lyrics about "Death of Honor" and "Terminators" - righteous stuff, with the raw edge that I've come to demand. The final track, a cover of the VALVES' "For Adolfs Only", has some blurb about how he's a "1997 rock and roll hun," but I figure it's more a RAMONES "I'm a Nazi schatzi" style goof. I dunno. Steer me back to the safe confines of the garage. (JH)
(45 Revolutions, 620 Hansell St, SE Atlanta, GA 30312)

AGENT 51 - "Red Alert" CD

This foursome from San Diego have obviously been listening a lot to their RANCID, NO USE FOR A NAME, and BAD RELIGION records. But while AGENT 51 wears their influences on their sleeves, they still manage to pull the shit off. Bottom line, if you're jaded you'll say it's all been done before, if you're not you'll say this CD is pretty damn good. (JF)
(Alphabet Records, PO Box 503284, San Diego, CA 92150-3284)

AISLE 9/THE YOUNG SEDUCERS - split EP

These two PA bands sound young, and that works both ways for them. They've both got all the necessary fire of angry youth along with surprisingly good lyrics. Unfortunately, the music itself could use an injection of originality. AISLE 9 sound a little bit too much like any number of early '90s American political HC bands, and YOUNG SEDUCERS do a pretty traditional pop punk thing. Still, not bad overall. (BG)
(Aisle 9 Collective, 3630 Emerson Cir, Bethlehem, PA 18017)



ANTI-HEROS/DROPKICK MURPHYS - split 2xEP

You fortunate fucks have a major punk rock bomb dropped on your heads this month. The ANTI-HEROS, for ten years a force in street music, team up with the ascending DROPKICK MURPHYS for a rumble. The ANTI-HEROS start with "Rich People Don't Go To Jail" and then clobber you with "Election Day". There can be no misunderstanding the hatred the ANTI-HEROS have for politicians. The DROPKICK MURPHYS start their 45 off with the "Road Of The Righteous", a hell of a good song! Then you are treated to a CLASH cover "Guns Of Brixton" which the DROPKICK MURPHYS have performed live for you on occasion. This is a strong match. Street music fans need this double 45! (BR)
(TKO Records, 4104 24th St. #103, San Francisco, CA 94114)

MUSIC REVIEWS

AUTOMATICS - "Karaoke Party" EP

The best I've heard from this prolific Portland band. It's a limited edition of 1,000 on white vinyl with blank labels. The same 3 songs are on both sides, but there are different mixes of each song. Covers of SEWER TROUT and RAMONES, and one cool original. (MC)

($4 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

BAD GENES - "Falafel In Kreuzberg" CD

Hailing from Pittsburgh, BAD GENES is a band that sounds like so many bands I've seen, but mainly the middle acts whose names I can't remember. Sometimes they sounds like the CIRCLE JERKS, as on their 1993 release on Ripe Records. Sometimes they sound like any number of hardcore bands, as they do on their 1992 release on Ripe entitled "Rock The Boat Dead People". Many of those songs reappear on this CD, such as "Yella" and "Smut". This album was supposedly recorded live - in the studio - and you can hear that if you listen really good, but the bottom line is that you'd have to care first... and I don't. (JV)

($12 ppd: Ox Fanzine, PO Box 143445, 45264 Essex, GERMANY)

BALD GUYS - "Old Atlantis Town/Fortune Teller"

Oh boy, another Dionysus single to tear apart!!!!!! BALD GUYS, sheesh.... I should be in this band considering the amount of hair I've been losing in my old age..... there's no photos on the sleeve, are they really bald.....?????? Fuck, I can't believe it, this single is actually rocking me..... primitive '60s stuff, but it's working.... it don't sound weak..... no bass player though.... I ain't into that trip.... but it works, my cock is pretty motherfucking hard right now. Where's Bruce!?!???!! (SW)

(Dionysus, PO Box 1975, Burbank, CA 91507)

THE BOBBYTEENS - "Fast Livin & Rock N Roll" LP

With a debut LP on Lipstick Records (ex-TRASHWOMEN, Tina Lucchesi's new home label), and half-written by ghost/girl band songwriter, Darin Raffelli (of Radio X), THE BOBBYTEENS seem to be venturing out on their own a little, leaving pre-packaged DONNAS in detention. On their own turf, the BOBBYTEENS (inspired by spirtual rock mothers, the RUNAWAYS, GIRLSCHOOL, and SUZI QUATRO) stick to that bubblegum-garage-cum-glitter-Bomp Records approach to rockin' which undoubtedly will be a huge hit with the foxy set. Hell, I'm a huge fan of this kinda shit, I could well-up a camel toe just thinking about it, but still I only half dig this. I find the vocals sometimes fall flat, and my distorted ear just wants to hear some kind of an edge! This is a culmination of cutesy, catchy pulp, a few rockers with a kitschy, kickin' version of a NIKKI CORVETTE & THE CONVERTIBLES song thrown in. Russell Quan brings it all home with that poundin' trademark stick action he's so famous for. Hey Russell, I say grab some lipstick and really join those girls. Ha! They'll eat this up in Japan, and as Joan always says, "I love playing with f-ire!" (DL)

(Lipstick Records, 5088 Camino Alta Mira, Castro Valley, CA 94546)

BIG BALLS AND THE GREAT WHITE IDIOT - LP

One look at the cover, and I knew I'd have a lot of fun reviewing this. Vintage German punk rock (1977). This could be the missing link from the NEW YORK DOLLS to THE SEX PISTOLS. They play quite a few covers on this, PISTOLS, IGGY POP, V.U., and they have the best punk rock song title ever: "I'm Singing To You With My Finger Up Your Ass". Not even GG ALLIN in his prime would come up with a ong like that. This bootleg is from a pressing of 500. (EC)

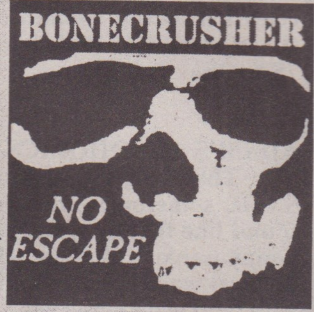
(no address)

THE BODIES - "Suicide" EP

THE BODIES are one of the bands that has swept the bay area punk music scene like wildfire. After winning over audiences with their manic energy and melodic sensibilities, THE BODIES are conquering the airwaves with their hot new TKO EP. Pop this little disc on yer turntable and play "West End Kids". It's a memorable punk song with hooks galore! THE BODIES also include a really good KIDS cover "Baby That's Alright" with tough guitar and perfect harmonies. Give this one a ride ASAP! (BR)

(TKO Records, 4104 24th St. #103, San Francisco, CA 94114)

BONECRUSHER - "No Escape" EP



Roustabouts from behind the Orange curtain, Bonecrusher do a second time around with a furious, four-song release that shows that these mug boys are a tad hot under their blue-collars. Raybo on iron vox scolds with tales of suburban terror and street punk angst that leaves me thirsty for a lager. This punches akin to U.S. BOMBS and even tinges on a ONE MAN ARMY flair. All you ballsy street punks will wanna search this one out, but I say D.I. screamed it best with, "OC life is not the life for me..." and ain't it the truth! (DL)

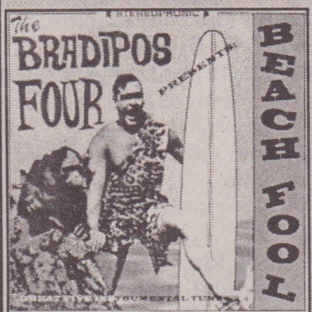
(Hostage Records 7826 Seaglen Drive, Huntington Beach, CA 92648)

BORIS THE SPRINKLER - "New Wave Records" EP

Punk-lite here, BORIS makes THE DICKIES sound like SEPULTURA. Check other Mutant Pop releases though, they seem to be a cool label. (EC)

($3 ppd: Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

MUSIC REVIEWS



BRADIPOS FOUR - "Beach Fool" EP

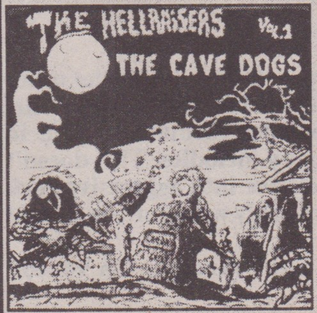
Whoa. I ask for a little variety and what do I get? Instrumentals! I'm cool with that. Fuck. What to say? Competent surf styled instrumentals from some Italians who have studied up the genre well. Nothing terribly original or groundbreaking, but hey, it's a fun listen regardless. Pleasantly forgettable, with "Do-Da-Dee-Dee-Doo" being somewhat the exception - the quick, upbeat pace marked that as the keeper off this one. (TM)
(Kill Yourself Records c/o Pagani Gualtiero, Via Cuneo 2, 43100 Parma, ITALY)

BREZHNEV - "North America Sucks" CD

Hailing from Amsterdam, this band sounds like any number of metal influenced SoCal hardcore bands circa 1987 to 1989. RKL and early JUGHEAD'S REVENGE or NOFX would be good comparisons. Fifteen songs in all, including a DAYGLO ABORTIONS cover. One of the better bands doing this sound that I've heard in quite some time. (RM)
(Vitamenpillen Records, Burg. Loysonstr. 27, NL-6373 PB Landgraaf, HOLLAND)

BRISTLE - "Inner Conflict" EP

Not as rough as URBN DK, yet still very Beer City. There is a tad of oi influence with plenty of rocking power. Their catchy song exclaiming their eternal love for the RAMONES, "Cryonized," is *hot* and of course, true. That amazing Beer City can even find a gem in Seattle. Just so ya know, this is not the BRISTLES from SWEDEN, nor is it the BRISTLES also on Beer City, all of which fuck shit up. None the less, this is BRISTLE. (TJ)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)



THE CAVEDOGS - "The Hellraisers Vol. 1" EP

Italian garage band in a tamer, MUMMIES-esque fashion. The songs are good and poorly produced, but I'm sure these guys are (were) a fun live band. (CK)
(Kill Yourself Records c/o Pagani Gualtiero, Via Cuneo 2, 43100 Parma, ITALY)

CHARLIE DON'T SURF/END OF ERNIE - split CD

Damn. Just the kind of release that really can stump a reviewer - it's nothing bad, but also nothing really all that noteworthy. Two bands from Belgium, both playing noisy, sloppy punk. They describe themselves as 'oldskool', which might be accurate, but doesn't really offer any indication of quality. Disposable. (TM)
(Funtime c/o Johan Quinten, Dutselhoek 12, 3220 Holsbeek, BELGIUM)

CHESTERFIELD KINGS - "Tripin' Out" 10"

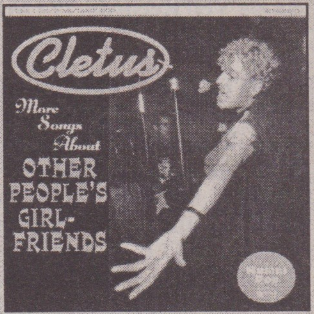
Bullshit!!!!!! Ten inches with six cover tunes!!!!! The liner notes go on about THE CHESTERFIELD KINGS surviving past all the other '60s type bands and being "masters of garage-rock"...... So what!!!!!! This record is for young girls that can't get laid!!!!!! (SW)
(Living Eye, PO Box 12956, Rochester, NY 14612)

THE CHINESE MILLIONAIRES - "Detroit Double Cross" LP

This foursome has to be one of the rockin'-est bands on the planet. While they borrow from classics from each of the last few decades, these guys are not imitators. They have created their own sound. Raw, faster-paced, punk rock that induces head-bouncing to the point of being dangerous to the listener. When a band can lay twelve tracks on a slab of vinyl without a single low-point, you know that things are good. Highest recommendation. (KK)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

THE CHOSEN FEW - LP

THE CHOSEN FEW were an Aussie punk band circa 1978. The front cover says "Alternate takes and previously unreleased songs", and it's a pressing of 500. It's raw and garagey, but doesn't come close to measuring up to their British punk contemporaries. (MC)
(EV Empire, PO Box 49984, Austin, TX 78765)



CLETUS - "More Songs About Other People's Girlfriends" EP

You know these guys can crank out some pretty cool pop punk in the Lookout sound. Only these guys blow away MR. T and other name bands in the genre. With titles like "Amy Left Me For Some Emo Guy", now that's funny, these guy's are quirky and catchy as hell yet still pogo-able. Fans of the genre should check this out. Good enough to sound fresh. (RL)
($3 ppd: Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

MUSIC REVIEWS

COALESCE - "Give Them Rope" CD

So his guitar starts cutting out, and in a fit of rage he rips it off and swings it straight at the crowd. Everyone jumps back and the guitar hits the concrete floor, shattering into a million pieces. He goes insane, slamming the broken guitar around as if it had just killed his family. And then suddenly it's over. He climbs back on stage as if nothing ever happened, and continues to play with a new instrument. This is the face of modern hardcore. Crushing slow hardcore that skips the chugga metal for something more substantial. And a vocalist that sounds as if he is ridding himself of all his personal demons. This is COALESCE. (RC)

(Edison Recordings, PO Box 42586, Philadelphia, PA 19101-2586)

CODE 13 - "A Part Of America Died Today" EP

Finally more CODE 13, and it's golden. Damn, Felix and the boys have beefed up. Huge sound. Blazing tempo that fucking destroys. Aggression that doesn't slow. Fuck, it's tough. You can't go wrong with any CODE 13, but this is tops thus far. (TJ)

(Havoc HC-7016, PO Box 8585, Minneapolis, MN 55408)

CONFEDERATS/MY THREE SCUM - spilt EP

Far as I can tell, this has nothing to do with the "Confederacy of Scum," ie, ANTiSEEN, RANCID VAT, or any other such thing. They hail from San Diego and Erie(?), but the label is located in I.V. (should that be L.V.?), Nevada. The CONFEDRATS play MDC style stuff with some oi leanings. MY THREE SCUM are crazy about horns, which I am not, and they do an instrumental that is almost, dare I say, "Swing"? Pretty adventurous for drunken blokes like these. Not bad, really. (RY)

(Smog Veil Records, 774 Mays Blvd. #10-454, I.V., NV 89451)

CONTEMPT - "Shouting The Odds" CD

This is the CD version of this bands LP which came out a couple of months back. For those who missed this band the first time around, I'd describe their sound as a mix of traditional oi stylings along the lines of THE ANGELIC UPSTARTS and COCKNEY REJECTS, and the catchy hardcore sound G.B.H. was playing early on. Add to that a singer with a real Cockney accent, booming backing vocals on the choruses and lyrics that are intelligent and gasp, political, and your left with one of the best oi/street punk full lengths of the past couple years. (RM)

(Bomb Factory Records, PO Box 21, Tenterden, Kent TN30 7ZZ, ENGLAND)

D.B.S. - "When The Meek Get Pinched The Bold Survive" EP

This band just keeps getting better and better. Sounding more pissed and less cute, D.B.S. are really starting to hit stride with their in your face late '80s style punk rock. Think faster SNFU and you sort of get the picture. This is a fine release. (JF)

(Crap Records, PO Box 305, Eastchester, NY 10709)

D.O.A. - "Festival Of Atheists" CD

Enhanced CD, might I add! This fucking thing gives you a Quick Time™ tour of old flyers, lyrics, quotes, and of course, video. It's fucking wild. Lotta history in there. As for the music, what can I say? It's D.O.A. There's some POGUES, and TOY DOLLS sounding stuff. Some DICKIES sounding stuff. Even (of course) a little ska-punk like DOWN BY LAW. I thought D.O.A. to be long gone but apparently these guys are still hanging on, and in my opinion doing a damn good job. This is worth having, not only for the music, but you gotta see this interactive video shit man. Buy it, it's crazy! (AT)

(Sudden Death Records, Moscrop PO Box 43001, Burnaby, BC, V5G 3H0, CANADA)

D.O.A. - "The Lost Tapes" CD

This CD contains six never released songs and ten alternative versions of previously released material. The most interesting aspect of these types of releases for me is that the songs are often placed in chronological order. By the end of these records you can almost feel okay that a band you really liked broke up, called it quits, or whatever. The musicianship gets way better, the production is fatter (much like the band itself), slower, and less angry. The previously released songs here would have been better than "Let's Wreck The Party," but they definitely reveal the telltale signs of the irrelevance to come. Taken as a whole, I'd say that this is a CD I'd consider purchasing. (JV)

(Sudden Death Records, Moscrop PO Box 43001, Burnaby, BC, V5G 3H0, CANADA)

DAILY TERROR - "Krawall 2000" CD

I thought this band sounded familiar, so I checked the MRR archives and found four 12" releases. From what I can gather, these guys came out of the early German oi scene and did not limit themselves to a generic sound. They look a lot older now and got a matured sound that features much variety. Some punk, some rock, a little ska, with some nice acoustic guitar and keyboard bits here and there. It's a good album expect for that boring SLADE cover. (TB)

(Impact Records, Am Markt 1, Sout. Rechts, 47229 Duisburg, GERMANY)

DARIEN - "Splitting" EP

Wow, this sounds more poppy than a lot of the other recent things to come out on Allied. It's not quite by-the-numbers pop punk, but uses a similar formula to ALL in mixing chunky hard rock and poppy melodies. This doesn't sound so derivative though. If you are into aggressive rock with plenty of hooks then this'll probably work for you. I liked it fine. (BG)

(Allied Records, PO Box 460683, San Francisco, CA 94146)

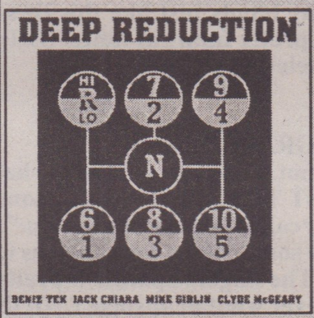
MUSIC REVIEWS

DEAD KENNEDYS - "Nazi Punks Fuck Off" EP

This is a repress of the long out of print classic D.K. EP originally released in 1981. Although one of the crucial components to my formative years as a young punk, it's been quite a while since I've last heard this stuff. D.K. mixed there own unique blend of humor, speeding and charged "sci-fi" guitar, and uncompromising lyrical jabs at the politics of both the larger world of their days and the workings of the scene. This is evident on this record by the definitive stand they took against the proliferation of reactionary and fascist ideology that threatened quite literally to destroy punk in the '80s. One of the most distinctive sounding punk bands, in there time and place they very much pushed the punk envelope into the '80s retooling it and keeping it fresh in the underground. They also signified one of the first American punk bands to inject itself into the mainstream conversation American culture, and in many ways helped to spur on the "culture wars" to come. (MK)
(Subterranean Records, PO Box 2530, Berkeley, CA 94702)

DEADFALL - "Cut Loose Howling" CD

Lest anyone be confused (as I initially was), the band is from North Carolina, not Europe. They've got the basics down - thick, pounding hardcore with gruff, urgent vocals. The down side is that they seem to have gained their understanding of the basics by watching MTV or something - all of this is vaguely familiar, and is devoid of the personality or inventiveness that'd make it a repeat listen. (TM)
(V & V Production, Langrutiweg 20, CH 6330, Cham, SWITZERLAND)



DEEP REDUCTION - "Black Tulip/Gotta Say No"

This one is so-so...moderate rock beat....moderate rock band. On side two the guitars are way up front and the vocals almost can't be heard..... like I said before, so-so. Nothing here that really leaps out and grabs me by the cock and says, "Here boy, stick it in!!!!!!" (SW)
(Get Hip, Columbus & Preble Aves, Pittsburgh, PA 15233)

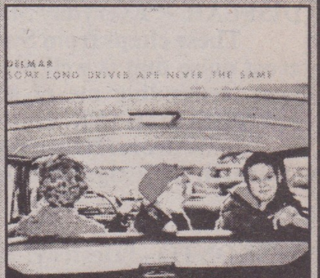
THE DEGENERICS - "No Comply" EP

Cretin K-OS-esque vocals bellow crucial lyrics over the three tunes - tamer, but much like SOCIAL UNREST. The DEGENERICS successfully attack such heavy topics as consumerism, blind conformity and modern society. Their last tune, a quiet, reserved instrumental, seems out of place, but it nicely lulls me back into my complacent existence they scream violently against. (HM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

DIRTY BURDS - "It's A Lie/Weasel's Lair"

Sludgy English garage rock ala HEADCOATEES style. Makes Billy Childish sound like Phil Spector. Hey kids, next time you put out a record, put your address on it! (MM)
(Mademoiselle Records)

DELMAR - "Some Long Drives Are Never The Same" EP



Since the singer of DELMAR once spent two months broke on my floor just for a chance to see the DESCENDENTS, is it any wonder that this record carries a definite DESCENDENT/ALL influence? Really, all these songs could be on an ALL record if Tommy Delmar was their new singer. Well, maybe one wouldn't be. See, DELMAR, who's based in Argentina, also cover HICKEY's "Everything I Know About Sex I Learned From KISS". Leave it to a band from South America to give us the first HICKEY cover that I know of. Overall a fine and fun record available from... (JF)
($5 ppd: Sniffing Recording Industries, CC 213, Suc 12 (b), CP 1412 Bs As, ARGENTINA)

THE DIABOLIKS - "Are Itching For Action" 10"

If I were wearing their "costumes" I'd be itching too. Six garage tunes, none of which would sound out of place on any of the "Girls In The Garage" comps. Pretty cool "Beyond The Valley Of The Dolls" thing going on. A fun record, but I'd really like to see this band in a low budget film involving guys in gorilla suits chasing them in golf carts. I just want to know which pair of legs pictured on the cover belong to the dude... (LH)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

DICK DASTARDLY/SUPERARGOS - split EP

An Italian punk split. SUPERARGOS are noisy, heavily distorted, and their drums sound fucking terrible! The second song is kind of rocking, but that first song is a dog. SUPERARGOS look like they might kick ass in the ring, but DICK DASTARDLY would definitely kick their collective ass on stage. Trashy, '77 style, punk. They saved this disk from the "just a'ight" file. Worthy of your attention. (JN).
(Mongiello Michelangelo, CP 1601, 40100 Bologna, ITALY)

DISCLOSE - "No More Pain" LP

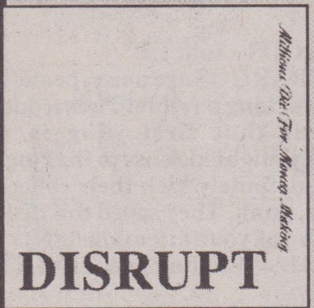
Ok, sure there is the obvious DISCHARGE thing going on. From the band logo, to the LP layout looking remarkably similar to the "Never Again" graphics, and the verse chorus guitar driven hardcore punk. This gets under some people's skin, at times even mine. But not in this case. First off, DISCLOSE does this very well, but not too well. There is just enough of their own spirit included in the output, most notably the very raw recording job. I'd still reach for the "Fight Back" EP first though. All of these songs are compiled from various EP's, splits, and comps. There are some cool covers of ANTI CIMEX, DISCHARGE, and SHITLICKERS thrown in as well. (TH)
(Your Own Jailer, Marmorv 14 BB, 752 44 Uppsala, SWEDEN)

MUSIC REVIEWS

DISFEAR - "Everyday Slaughter" CD
These chaps from Sweden play a thrashy, 'over the top' crust noise that is well produced. The vocals are the winner here, reminding me of a Chicago band called IMPULSE MANSLAUGHTER. Nothing tricky, just straight forward thrash hardcore. Nice packaging, too. (TG)
(Korn-H, Industigatan 11A, 2tr, 611 38 Nykoping, SWEDEN)

DISKONTO - "Destroy! Rebuild! LP
23 songs of political HC. Not overproduced like I've heard alot of 'crust' bands doing lately. Song subjects include complaining without action, patriotism, destroying without rebuilding. Great lyrics. PUNK! (TG)
(Reiterate Records, PO Box 287, Harwinton, CT 06719)

DISLIKE - "Shock" EP
More spikey haired "Halloween" punk from JAPAN. Four powerful blasts of tuneless rage. This is one of those great punk records that sounds amazing at 33 1/3 and 45. Play it slow and it sounds like early DISORDER with a drop D tuning. Play it fast and you've got ASPIRIN FEAST meets RIPCHORD. Either way, it's pretty fun. And what a bold name for a record label... (LH)
(Pogo 77, 1-101-1 Hokukoudai Matsudo-shi, Chiba-Ken 270, JAPAN)



DISRUPT - "Demos" EP
DISRUPT has always been one of my favorite East coast crust bands. This is a copy of their first demo released in 1988. The music quality is totally raw and abrasive, and at times the vocals are muffled. So first time fans may want to check out their incredible "Unrest" LP before searching for this release. Nevertheless this is a good representation of where the band started, and worth tracking down. (RC)
(no address)

DISSUCKS - "Puke To You" EP
Another rancid release from Beer City; here you got tongue-lash and cheek, spite-ridden hardcore. Good production, clean razor guitar, and includes a cover by DEAD ALIVE. This rings along the lines of the ACCUSED, and FUCKFACE, but with a Muppety grind/sprained vocal. Am I thinking of Fraggle rock? The humdinger of this one is a peculiar slap on the knee ditty exploring the wonders of puking. I tell ya, I'll taste about anything once, but this ain't my brand of beer! (DL)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

DOGBREATH - "Welcome To The Rose Garden" EP
Low-fi, ineffectual garagy stuff with a severe remedial feel, kinda like DOGBREATH just picked up instruments for the first time. Ten punk points for a cool name, and minus a million points for leaving "that rocked... all right!" after a lame song and for ugly hippies on both sides of the cover. (HM)
(Polypore Records, 1264 Grove St, San Francisco, CA 94117)

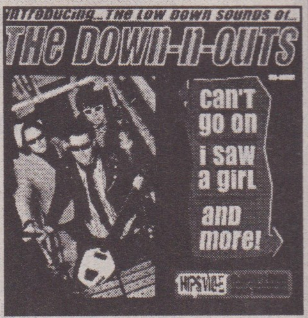
THE DOGS - "Tough Enough/ John Rock"

Recorded live at S.F.'s Mabuhay Gardens in '78, this is a thick, heavy, hard-rockin' slice of punk that's a worthy complement to their first single. This belated release does justice to my memory of the outfit — a Detroit-relocated to L.A.-trio that punched out a wall of thundering guitar with distinctive rockish tinges. I liked it; check it out. (SS)
(Brain Transplant, PO Box 24310, Los Angeles, CA 90024-0310)

DOORMATS - "Edge Of Insanity" CD
Listen to that guitar solo in "Autumn"! Go, man, go! Cleanly produced melodic punk rock. Some of it reminds me of NO EMPATHY with the gruff but tuneful vocals. Other parts are kind of like SQUIRTGUN or something. It's cool, it just seems like there are so many bands just like this these days. Actually, the lyrics can be pretty funny at times. (LH)
(Cold Front, PO Box 8345, Berkeley, CA 94707)

DOWN-LOW/AGAINST THE GRAIN - split EP
"N.Y.H.C."? Fuck, I hope not. First I have to say, what the fuck, a band called AGAINST THE GRAIN with a song called "Bad Religion" and another called "Against the Grain."? So, it's a fuckin' joke? They have some catchy breakdowns to their gruff pounding punk rock. The singers Spanish is pretty good, always a plus in case they ever what to upstage UNION 13. DOWN-LOW has the same fucking problem we all have, "what should this song be about", but they don't really pursue the issue that intensely. THE QUEERS must be helping with their lyrics. Pretty competent HC. This isn't so horrible. (TJ)
(Guillotine Records, 314 79th St #8-E, Brooklyn, NY 11209)

THE DOWN-N-OUTS - "The Low Down Sound Of..." EP



Monoaural garage punk from Colorado, competent, but not that exciting. I mean, same '60's scenario, girl cheats on boy, boy checking out girls, but hey, what about Vietnam? (EC)
(Hipsville Records, 2020 Lowell Blvd, Denver, CO 80219)

MUSIC REVIEWS

DRILLER KILLER - "Fuck The World" CD

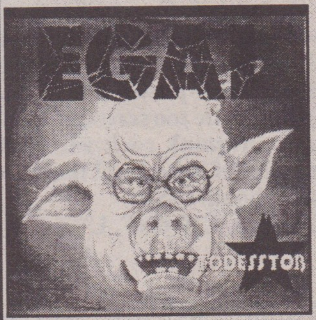
If I'm not mistaken, their singer, Cliff, is the only remaining original member. But despite the ridiculous artwork (The front AND back both have a silly picture of Earth with a giant vagina on it. Get it? "Fuck the world"...heh heh), this is totally in step with the metallic EXTREME NOISE TERRORish Euro punk noise of their past recordings. Not as fast or as exciting as E.N.T., but if that's what makes you bounce off the walls, then this shouldn't really let you down. (PB)
(Osmose Productions, B.P. 57, 62990 Beaurainville, FRANCE)

THE DYNOMITES/ LUKE SKAWALKER - split EP

The DYNOMITES burst forth with some kick-ass energy in a well developed NOFX-type number, "Another Day". The following tune has the same crankin' production, but lacks that special something. LUKE SKAWALKER starts out promising with catchy, punchy punk then the ska verses start with the tone-deaf vocals. I don't hate *all* ska, but the LUKES attempt to ruin every song with some lame, jangly ska part. With the big ska craze, they might get signed soon. (HM)
(Sellout Records, 1350 Sherwood, Highland Park, IL 60035)

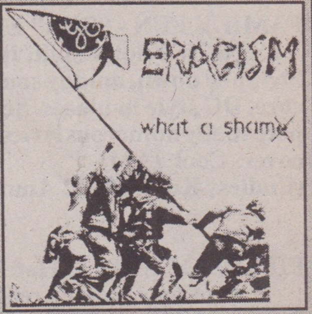
THE DYNOMITES - "When The Stupid Get Stupider" CD

The DYNOMITES sound a lot more like SCREECHING WEASEL than their split (also reviewed this issue -ed). Choice sound bytes fill the voids between songs about guys' troubled teenage years and girls. "Same Girl" is their 2nd best song ever behind "Another Day" (which appears on their split). (HM)
(Sellout Records, 1025 Forest Ave, Deerfield, IL 60015)



EGAL - Todesstor" EP

Okay, I give up, I can't muster up any more sarcasm for even something like this: "heavy" almost metallic stuff with harsh Germanic singing, imagine if the MENTORS were better and sung in German. Okay? (JY)
(Karsten Weber, Ropersdorfer Str. 9, 17291 Prenzlau, GERMANY)

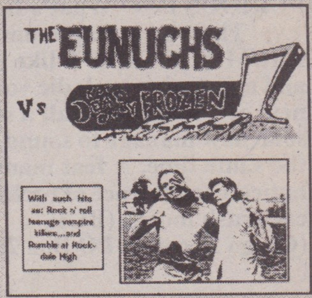


ERACISM - "What A Shame" EP

Beer City punking rock . Catchy and upbeat, simple songs and clear production make this listenable. Some of the extraneous guitar soloing is a little annoying. At times the vocals remind me bit of Dave M.D.C. To the point songs about the scene going down tubes and the shittiness of McDonalds. Overall not bad, but not great either. (MK)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

ERADICATE - "Broken" EP

ERADICATE is a sometimes old school sounding band from Germany that occasionally comes close to sounding both hardcore and melodic. One side is recorded in English and the other in German, which I really appreciate after reviewing quite a few records whose lyrics were undecipherable (due to a lack of lyric sheets, not annunciation) to me. The sound taken as a whole reminded me of ANTI, with a hint of RWS now and again. A must buy for pizza delivery men! (JV)
(Bad Influence Records, Ludwig-Thoma-Str. 14, D-93051 Regensburg, GERMANY)



EUNUCHS/NOT DEAD ONLY FROZEN - split EP

Much better than you'd expect two bands with names like the EUNUCHS or NOT DEAD ONLY FROZEN to be. The EUNUCHS are solid, catchy rock and roll with just the right balance between 'no fidelity' and 'thirty track studio', and their "Rumble at Rockdale High" is a minor classic in the canon of rock and roll high school gangfight songs. NOT DEAD ONLY FROZEN turn in a crazed number about "Teenage Rock and Roll Vampire Killers" with the necessary tweaked out guitar playing and crazed abandon. Winning stuff from two bands who might still acutally be teenagers - nice change. (JH)
(Blahhll!! Records, 208 Hampton St., Clinton, MS 39056)

FALLING SICKNESS - "Because The World Has Failed us Both" LP

What a great record! You know, ska is so tricky - it's a punker's conundrum that so many frat guys and aggies like it. Plus, as a discrete genre with distinct characteristics, it can get boring and repetitive. FALLING SICKNESS has enough of the 'punk' half of ska-punk to alleviate both of these dreaded ills. This record is about the same recipe of punk rock and ska as AGAINST ALL AUTHORITY, but more raw. It's fun and fast, and politically alive, too. (GS)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

MUSIC REVIEWS

FAMILY FUN - "Split" EP
No, it's not a split, it's just called "Split." This is rad. Stripped down, muddy sounding, no frills early eighties hardcore, DC style in places. Seven songs of chaotic mayhem with potentially humorous lyrics, all wrapped up in a hand-screened cover. Cool. (AM)
(Endless Knot, 59 1/2 Amory St, Boston, MA 02119)

FIELDS OF SHIT - "Hate" 10"
Awesome fucking record here. Sure they're all broke up, but these songs really deserve to be heard. Former members of FILTH and ANIMAL FARM expand quite a bit on their previous efforts. The constant factor here is the shredded female and male vocals. Sometimes the music just takes off in a sick, hardcore direction. It can also get a bit spooky with a slight AMEBIX quality. The drumming stands out on its own quite a bit and occasionally Jake's voice will chase after it which works really well. Top notch layout. (TH)
(Life Is Abuse, PO Box 20524, Oakland, CA 94620)

FORGOTTEN REBELS - "Executive Outcomes" CD
Marginal quality stuff from this classic Canadian punk band from 1979. A so-so quality demo from '79, and 11 weak tracks from a 1990 show. If you want to get into this band start with their "In Love With The System" LP. This is really flogging a dead horse. (RL)
(Bacchus Archives, PO Box 1975, Burbank, CA 91507)

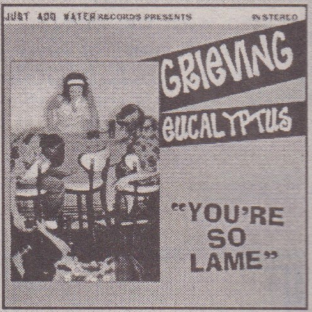
FURIOUS IV - "What's Become Of Baby" CD
These guys play a completely listenable mix of ROCKET FROM THE CRYPT-like raw guitar parts, old punk energy, and aggressive, melodic vocals. And who can deny the greatness of a band who call a song "Stay Gold, Ponyboy"? They somehow manage to sound humorous and sincerely pissed at the same time. A feat many attempt, but few pull off. I also notice a small trace of rockabilly in them, too. This'd be great car crash music. (BG)
(Cargo Records, PO Box 26500 111, San Diego, CA 92196)

G.I.S.M. - "Performance Of War" CD
This is basically that bootleg CD that has been out for the last couple of years, with a new cover and better sound quality. This includes the "Detestation" LP, and their compilation tracks, and some 'b-side' type oddities. While bootlegs generally suck, they do allow people to hear music that they could never find or afford on their own. I mean how else could you find pleasure in listening to this classic Japanese punk rock, while imagining Sakevi's boot caving in the side of your skull? (RC)
(no address)

GASOLINE - LP
Garage rock at ESTRUS has taken a heavy turn lately. It's like MC5 guitars with HERMAN'S HERMITS' beat. I must say I've always enjoyed it more than the straightforward 60's sound stuff. This band comes from Japan, and taking cues from the MAKERS and the OBLIVIANS, they rock pretty good. I recommend, yes. (RY)
(Estrus)

GOBSMAKT - "Police State..." EP
This is an exciting record! Something about it. Quick and vicious hardcore punk from a five piece skinhead band in New Zealand. Snarling vocals, angry lyrics, and some wicked guitar leads bring it all together. (TB)
(Helen Of Oi! Records, 35 Becton Lane, Barton On Sea, New Milton, Hampshire, BH25 7AB, UK)

GRIEVING EUCALYPTUS - "You're So Lame/Dance"
Rockabilly influenced melodic punk from this Pennsylvania trio. Male lead vocals on the A side, female on side B. Both songs are OK. (MC)
($4 ppd: Jason Duncan, PO Box 16102, Spartanburg, SC 29316)



THE GRIFFIN - "Hidden & Forbidden" CD
Japanese bands never cease to amaze me, and THE GRIFFIN is no exception. I'd say they're the Japanese POGUES complete with flutes and heavy Irish accents, but THE GRIFFIN refuse to be pigeon-holed. They delve into mid-tempo oi, kick-ass hardcore with no Irish influence, horrid Irish flavored pop with Japanese vocals, and Irish style techno pop. Quite a veritable potpourri of entertainment value from these musical maniacs. I love the unintelligible heavy Irish accents that authenticize this Irish folk fascination. (HM)
(Realdeal Records)

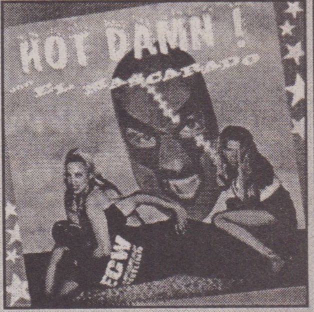
GUY SMILEY - "Can't Turn Back" CD
The first track of the CD was such awful rock oriented crap, I thought it might be a joke or something. I guess the guitar wanking and the vocals replete with "yeahs" and DANZIG-esque bellows throughout the CD quash that joke hypothesis. Aspects of this will surely appeal to fans of SoCal melodies, due to the drive some of the songs have. (TH)
(Devil Doll, PO Box 30727, Long Beach, CA 90853)

THEE HEADCOATS - "The Messerschmitt Pilot's Severed Hand" LP
Although this LP comes closest to '60s trash with its simple tunes and primitive production, the overmodulated vocals reminded me of the FALL (from their Grant Showbiz-produced Dragnet period) and the songs (like "Blood Piss and Sperm" and "I've Been Fucking Your Daughters and Pissing on Your Lawn") come closer to snot-nosed post-punk rants. Unfortunately, the record also can be a little too serious for its own good; but fans of raunchy mutant punk rock will find good ear-scouring power here. A matter of taste, but I thought it was okay. Comes with a little storybook. (SS)
(Damaged Goods, PO Box 671, London, E17 6NF, UK)

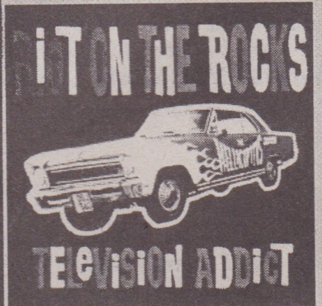
THE HELLACOPTERS - "What Are You" EP
Damn, these guys put out a record every fucking month! They're totally rock, with ample amounts of wah-wah and guitar slides and shit. It's good, I can see why a lot of people are ga-ga over them, but I can't say that it held me down and made me say "uncle" or anything. Good for what it is. (JN)
(Planet Of Noise, PO Box 4343, S-102 67, Stockholm, SWEDEN)

MUSIC REVIEWS

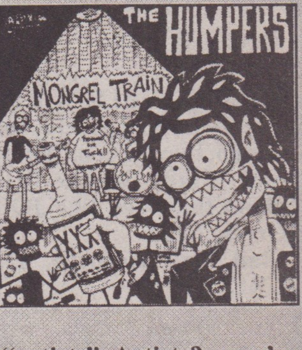
THE HELLACOPTERS - "City Slang/Born Broke"
The a-side is a pretty rock (a SONIC'S RENDEZVOUS BAND cover) and could almost pass for a GUNS 'N' ROSES song if it weren't for the singer. As a result, it's more like D-GENERATION or the HUMPERS if they were tighter. The b-side is live with the same sentiments. Don't get me wrong... I like this. (LH)
(Munster Records, Apdo. 18107, 28080 Madrid, SPAIN)



HOT DAMN! - "El Mascarado" EP
Jesus, you could put a beer mat into the sleeve of these Munster singles and not be the worse for wear. Typical dazzling Spanish full-color! The record didn't do much for me, so what. Purty pictures... (RW)
(Munster Records, Apdo 18107, Madrid 28080, SPAIN)



THE HELLACOPTERS - "Riot On The Rocks/Television Addict"
Great Swedish meatballs of fire! THE HELLACOPTERS are back blitzing the scene with a seemingly endless supply of vinyl galore. But nicking a track from the LP, "Payin' The Dues", to put together a single seems kinda cheap, guys. Aside from that, THE HELLACOPTERS take us for a spin and put the metal to the pedal in the Hellamobile (cover model) with "Riot on the Rocks," yeah this burns much like American brethern, ELECTRIC FRANKENSTEIN. On the b-side you get a killer rendition of "Television Addict" by the VICTIMS (Australia) which breaks into a STOOGES-ified, Asheton Bros. freakout. Try flippin; the lights on and off real quick, you'll get hip to the trip. Okay, you grebos what's next cos' dammit the kids want more! (DL)
(Safety Pins Records, POB 51241, 28080 Madrid, Spain)



THE HUMPERS - "Mongrel Train/California Sun"
Another pedal-to-the-metal, balls-to-the-wall disc from these prolific SoCal motherfuckers. Straightforward punk rock the way it was meant to be - the song begins, the song rocks, the song ends, no bullshit in the middle to muck it up. An original and a cover, both are excellent. One small complaint, the vocals could've been mixed a little higher. THE HUMPERS are Epitaph "artists". Artists? - you've got to be kidding me. Recommended. (KK)
(Safety Pin Records, PO Box 51241, 28080 Madrid, SPAIN)

ICONS OF FILTH/THE FIEND - split LP
This is a split bootleg of these two early '80s English punk bands. The ICONS OF FILTH side is a 10 song demo recorded in 1982. While 4 of these tracks are on their "Motorhate" LP, these versions are rawer. Great blistering English punk. The FIEND were also a political band - their side is a bit more distorted sound-wise, and consists of a 7" they recorded in 1984 and 3 comp. tracks. Musically they were a bit more rock than ICONS OF FILTH. Good stuff, get this if you can find it. (MM)
(no address)

HELLBILLYS - "Cavalcade Of Perversions" CD
Probably the best American psychobilly band that I know of, the HELLBILLYS are back from the dead with "Cavalcade Of Perversions", a bloody, gory horrific mess of psychobilly madness! Compiled from previous yet still perverted releases, *and* a few bonus tracks and covers! Truly a disgusting masterpiece that puts them high up on the gallows along side the PHANTOM ROCKERS, DEMENTED ARE GO!, and the METEORS. Trust me friend, this is a CD you cannot do without! (AT)
(Wingnut Records, PO Box 7292, Berkeley, CA 94707)

IDYLS - "Sonic Boing!" EP
Fast stupor-fuzz garage that has the hand-held recording studio ethic going. Suffers from sameness: all four songs sound pretty much alike. Hooks, people! A+ for effort, now write some songs. (RW)
(Ken-Rock, Snickmaregatan 1, 58226 Linoping, SWEDEN)

HOLLYWOOD PLAYBOYS - "Nobody But You" EP
Very clean, very slick fifties rock and roll. Reproduced with the crystal-clear digital production values that fortunately weren't available in 1956. Despite the "low fidelity" stamp of hipness on the back cover, this is tame, lightweight stuff that wouldn't cause a stir at your parents' high school reunion sock-hop. Yawnsville, daddy-o. (JH)
(X-Factory-Y)

IMPACT - "Coupable" EP
Surprise, surprise. A French Canadian skinhead band that doesn't suck ass completely. Here's what you get for your money: one skinhead hardcore tune that has more to do with New York than London, a cool traditional melodic oi song, and a hardcore version of BLITZ's "Someone's Gonna Die" sung in French that made me cringe. Not terrible, but I think I'd rather spend my dough on some fine French Canadian cuisine like French toast smothered in real maple syrup washed down with a bottle of Cold Duck before spending it on this. (RM)
(Vulture Rock Records, PO Box 40104, Albuquerque, NM 87196)

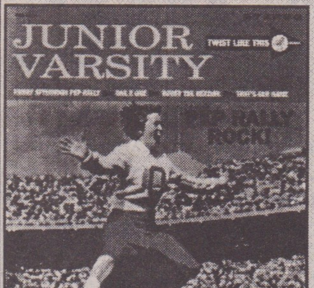
MUSIC REVIEWS

IN/HUMANITY - "The History Behind the Mystery" LP + EP
What the fuck am I supposed to say about this band? The only music that ever put shivers down my spine, that I won't play at night 'cause it gives me nightmares? This is the real deal kids, few come this close to hell on earth. Twelve tracks, with less samples, a new cover, and large booklet included. Oh yeah, also comes with an experimental bonus seven inch! This is a nightmare come true, a must buy. Get it at the cost of your sanity. (CW)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

THE INVISIBLE SURFERS - "It Won't Last Forever" EP
Semi cool psycho-surf-instrumental stuff from Greece. I dunno, they're cool. They ain't no CARAVANS, but they still rock. Kinda like the LOMBEGO SURFERS. In their band photo they look like JOURNEY, but what the hell, they're Greek. (AT)
(Bad Elvis Records, 133-5 Papagou Ave, 15773 Athens, GREECE)

JESUIT - CD
Man, pure brutality. Eight songs of thought out, intricate hardcore that has as much heaviness as a fucking cement truck. Mix ultra thick production, fucked up riffs (a la "Kiss It Goodbye"), pissed off lyrics and you got the tonic to grow hair on Kerry Kings aging head. This contains their EP, demo and some extras. Proof that nerds can rock too. (MW)
(Reservoir Records, PO Box 790366, Middle Village, NY 11379-0366)

JOHNNY VOMIT - "Projectile" CD
Good, hooky drunk punk rock that goes off about drinking... suprised, with their name. I know this is superficial, but the best thing about this band is their look. Fuck, have you watched "Up In Smoke" lately? Well, if you get a chance to see JOHNNY VOMIT, you won't have to. (TJ)
($7 ppd: PO Box 721, Frankford, IL 60423)



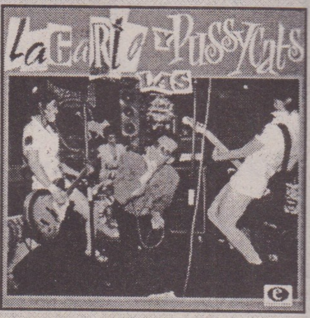
JUNIOR VARSITY - "Pep Rally Rock" EP
COLLINS KIDS influenced pop-a-billy from Texas. These 4 tunes with girl vocals are quite catchy and well done, a big improvement from their first EP. Not to be confused with the current shoegazer band of the same name. (MC)
($4 ppd: Twist Like This, PO Box 540995, Houston, TX 77254)

THE KICKERS - "Another Soldier" EP

The No Future type of punk rock played by THE KICKERS is top flight shit! The band starts out with a slower melodic punk tune on the "Another Soldier" side and then on side two speeds things up a touch. "Attack" is a faster drum and bass driven number with harmonies throughout. The next song, "Young Identities" rocks hard! The song pushes along at quite a clip. This is good punk! DISCOCKS fans will want to listen to this. (BR)
(Pogo 77 Records, 1-101-1 Rokukoudai Matsudoshi Chibaken, 270 JAPAN)

LADY BUG - CD
Punk mixes with pop on this debut release from LADY BUG who are an all-female band from Taiwan. They have cool clever songs that mix fast and slow, melodic and atonal parts together to create a catchy original sound. The vocals are in English and alternate between quiet whispers, shrieking and guttural screaming. Great. (MM)
(SHOCK USA, PO Box 22098, S.F., CA 94122)

LAGARTO Y LAS PUSSYCATS - "Gimmie Gimmie Gimmie" EP



The band shot on the front is loads better than the music inside. All female band dressed in bloody nurse outfits with receding hairline dude singing. They do "Gimmie, Gimmie, Gimmie" by BLACK FLAG and a Spanish traditional on the b-side. Real sloppy. But hey, what's with all these bands playing all good now anyway? How about some "I don't know how to play my instrument and I don't need to because I look good" rock. Fun. (TG)
(Discos Electro-Harmanixs, SPAIN)

LAST MATCH - "Foot Tapper" EP

Strange, dissonant hardcore that occasionally breaks away from its arty reigns to fucking rock at breakneck speed. The singer has the often-imitated snotty emo voice, but I dug it anyway. HEROIN meets BORN AGAINST? Maybe, but this slab at times truly stands out on its own. Driving, droning sounds ringing in my head well after the music stopped. Excellent, and from Sweden no less. (CW)
(Insect Records, Postfack 58, 11674 Stockholm, SWEDEN)

MUSIC REVIEWS

LITMUS GREEN - "It Must Suck To Be You" CD

LITMUS GREEN are seven year veterans of '80s styled SoCal hardcore infected with a Limey edge. Yielding the same punk rock DNA as 10-96, SUBMACHINE, LIMECELL and EXPLOITED, this punk foursome offer up a humble 14-song, blood splattered disc. Their core virus if exposed is a toxic strain of killer buzzsaw guitar coughed up with power gruff vocals, yet the vocal styling is nothing that really gets me excited one way or the other. Plus, mohawks are weak dudes, unless you're like Wattie. Don't forget to hold out for the last track which is a montage of soundbytes exploring the ridiculous/darker side of humanity. All in all, I'd rather brown bag a 40 and see how contagious this band really is live. Oh, yeah and don't forget to check these sickies out in the next "Decline of Western Civilization Part Tres" due out his summer. (DL)
(Tackle Box Records, 4901-906 Morena Blvd., San Diego, CA 92117-3432

LOSI DECKI - "U Krevetu" CD

Crazy Croatians go for sort of a '77 punk sound. I do give 'em credit for being from Eastern Europe, but this music ain't too gripping and soon degenerates into some monotonous rock, with too many guitar solos. Just "listen loudest". Includes full color insert with lyrics and sexy photos.(TB)
(Dancing Bear, Heinzelova 47a, 10000 Zagreb, CROATIA)

LOST TRIBE - "Guide To Survival" CD

LOST TRIBE are a way better than average mid-tempo melodic punk band. These guys have heard some MR T, NOFX and maybe J CHURCH but they don't slavishly imitate them like 99% of the bands that play this music. Really good songwriting and a nice cover of CODE OF HONOR and "If I Only Had A Brain" by the Scarecrow. (MM)
(Amendment Records c/o Dave A, 580 Nansemond Cres, Portsmouth, VA 23707)

LOWER CLASS BRATS - "Rather Be Dead Than Ignored" CD

Well, almost every song on this has been previously released, which kind of sucks. Then again, if you missed all this stuff the first time around, here's your chance to hear one of the better oi/punk hybrid bands kicking about these days. Twelve songs total, with one or two lemons, but overall really solid street rock that grows on you. (RM)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

LULU'S MARBLE - "Roadrunner/Jack the Ripper"

Girl-vocal neo-'60s punk here, with wild shouted vocals and bouncy tuneage. "Roadrunner" is an original (not the JONATHAN RICHMAN tune) that's more spirited than catchy, but the flip is a nice slice of horror trash with still more screaming. I won't go so far as to recommend the disc, but it's decent material for a midnight party or drunken bash. (SS)
(Mademoiselle Records, 24 Portland Rise, London, N2 2PP, UK)

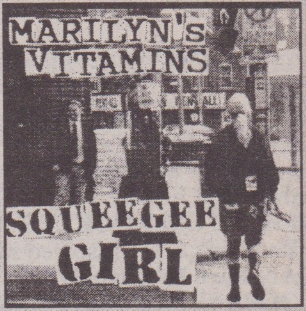
MAIL ORDER CHILDREN/QUALM - split EP

Starting off with QUALM. These guys are fast, loud, and catchy. Kind of a skate-punk sound. Twice as good as some of the better Fat Wreck bands out there. Kinda like a mix between PROPAGANDHI and BACKSIDE. Great stuff. As for the MAIL ORDER CHILDREN, they're ska. Sound kinda like the singer of the ALCOSKALICS joined AGAINST ALL AUTHORITY, or JIKER (another awesome ska-punk band that I reviewed last issue). Not a bad record from Not Bad Records. This is their first release, and it's a good one. So...uh...just fuckin buy it and support the bands and label. You won't be sorry. (AT)
($3 ppd: Not Bad Records, PO Box 7455, Boulder, CO 80302)

MANGEL - "10 Inches Of..." 10" EP

This is pretty great - if LEATHERFACE played more straightforward hardcore. Powerful, meaty riffing, singalong choruses, and pissed off, gravelly vocals. I like this a lot. Six brilliant tracks and one dud. (AM)
(Alphen Aan De Records, Postbus 101, 2400 AC Alphen Aan De Rijn, HOLLAND)

MARILYN'S VITAMINS - "Squeegee Girl" EP

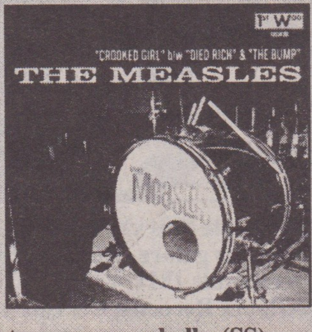


This is nice. Very old school sing a long punk, that's full of intelligence and a sense of fun. Simple and to the point, these songs avoid any musical indulgence, preferring to beeline for the jugular. There's cool punk energy and melodies without being remotely 'poppy'. With 4 songs, and not a dud among them, you should really get this. (BG)
(Raw Energy, 65 Front St W, #0116 42, Toronto, ON, M5J 1E6, CANADA)

MEANDERTHAL - CD

Hmmm, this music is of that damn pop punk variety. Just the thing the world needs more of right now. Well, they do delve into other influences, at least. At times, they sound like HUSKER DU with the guy from BIG DRILL CAR on vocals. It's starting to grow on me. There's nice fuzzy guitar work, and a real heartfelt sound. If only they strayed farther away from the poop..I mean pop. (BG)
(Blind Records, 118 Ashley St, Chatswood, NSW 2067, AUSTRALIA)

THE MEASLES - "Crooked Girl" EP



The title track is the one to pay attention to, a cleverly-written '60s pop-punk tune that's. unfortunately heavy on the farfisa organ and wimpy vocals; with more balls behind it, the song could be a near-classic. On the flip, you'll find a hit of psychedelia, and a limp live tune that sounds as if it were recorded live in studio. The band has quite a bit of potential, but first they need to grow some balls. (SS)
(2633 Lincoln Blvd. #240, Santa Monica, CA 90405)

MUSIC REVIEWS

MEN'S RECOVERY PROJECT - "The Golden Triumph Of Naked Hostility" CD

I'm sure that all those without record players were crossing their fingers just waiting for the day that they too could enjoy the recorded sounds of the performance artists known as the MEN'S RECOVERY PROJECT. Surely the CD on Vinyl Communications wasn't enough. The lyrics of these grown ups are always enjoyable, and occasionally the music is too, whether it be straight up hardcore or arty mayhem. Often though, just a bit too much computer damage. Great live band, no doubt about that. Ex *Plain Truth* fanzine! (TH)
(Vermiform, PO Box 12065, Richmond, VA 23241)

MENTAL PYGMIES - "Martinez" CD

Bad wanker metal punk rock, with irritating vocals, and silly lyrics. Hey, they even have a song called "We Suck and We Know It", so there you have it. (RC)
(Wingnut Records, 1442A Walnut St #59, Berkeley, CA 94709)

THE METEORS - "Slow Down You Grave Robbing Bastard" EP

I don't really have to say anything about these guys. Everybody who's anybody knows the fuckin' METEORS are one of the baddest psychobilly bands around. Next to, and in the same bloody vein as DEMENTED ARE GO, and THE PHANTOM ROCKERS. These guys are definitely "Made in Heaven", and "Inspired in Hell" cuz "Only The METEORS Are Pure Psychobilly". (AT)
(Hellraiser Records, Postfach 100 716, 46527 Dinslaken, GERMANY)

MIDWAY - "Broke" EP

Second rate STRUNG OUT with lyrics about love and stuff. This band has only been around for about four months, have a 7" out, and are looking to hit big. I bet they got into punk about nine months ago. (JF)
(Community Projects, PO Box 10773, Columbus, OH 43201)

MONSTER X - "To the Positive Youth" EP

Oh man, MONSTER X has done it! This EP is all covers of old '80s straight edge bands from both coasts. Total bliss. They cover STRAIGHT AHEAD, BOLD, YOUTH OF TODAY, THE ABUSED, UNIT PRIDE, UNIFORM CHOICE, CHAIN OF STRENGTH, and NO FOR AN ANSWER. Even the cover looks like a late '80s sXe cover, with the collegic font and sing-along pictures galore. Best idea to come along in a while, so get it or get drunk. (MW)
(Gloom Records, PO Box 14253, Albany, NY 12212)

MOTARDS/PERMANENT VOLTAGE - split EP

Perhaps a great band must die in order for another to live, feeding off the riffs and energy released in the death spasms of the former champion. Perhaps I'm on cold medication. The MOTARDS tracks are different takes of songs off these Texans' last LP; I prefer these mixes. Uh, the flip introduce PERMANENT VOLTAGE to the world via Osaka, a messed-up two piece that produce roots-aware noise bursts that compare to the overlooked TWO BO's MANIACS. Scream. (RW)
(Rubber Legs, 2-7-304 Takabedai 3 Chome, Tondabayashi, Osaka, 584-0072, JAPAN)

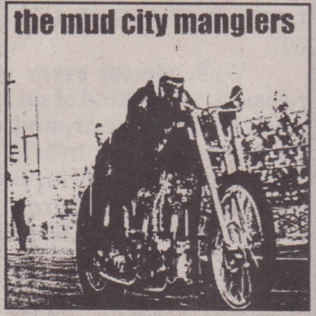
THE MOUNT MCKINLEYS - "The Indescribable High Rise Sounds Of Today" LP

Hard to believe there are bands who sound like this today. This garage punk record sort of throws me back to 1989, pre-Sub Pop I think, and I don't want to go there, because I was on Valium trying to figure out what to do with my life. (EC)
(Max Picou Records, PO Box 15, 1294 Genthod, SWITZERLAND)

MOUNT MCKINLEYS - "Ringmaster Blues" EP

More retro poop here with the requisite STONES/WATCHBAND slant and recorded probably pretty well for this genre. Pretty damn professional but pretty much not doing much to get a rise outta me. The title track is probably the best thing here 'cause it's got louder guitars, but I detect a faltering of grit even here (what's that "..logic will never replace love", huh?). And the somewhat lackadaisical singing (no Dave Agular-inspired growl evident here) singularly distracts as well. Enjoyable, but so what? (JY)
(Max Picou Records, PO Box 15, 1294 Genthod, SWITZERLAND)

MUD CITY MANGLERS - "I Wanna Kill My Friends/1234 Motherfucker"



Well, cocksuckers, here's a juicy lil' virgin 7-inch you just gotta devour, out on Doug from SUBMACHINE's New Rekkid Label. Three hard-ons on a rock n' roll high put out from the Pitts of PA. These kids burn through two ace a-sides that'll keep your hips loose and your dirty little minds in the mud where they belong! Well Alright!! Marry some deep throat action with ballsy guitar rippin' and you got the catchy MUD CITY MANGLERS plugged. Fans of NASHVILLE PUSSY and THE HOOKERS take heed, cos' I know from seeing these kids in the flesh on their own turf at Gooski's PA, these boys and few pints will give you a run for your hard earned scratch! So when you MANGLERS comin' to San Francisco? C'mon! (DL)
($3 ppd: Republic Of Chesterfield Communications, 232 Chesterfireld Rd, Pittsburgh, PA 15213)

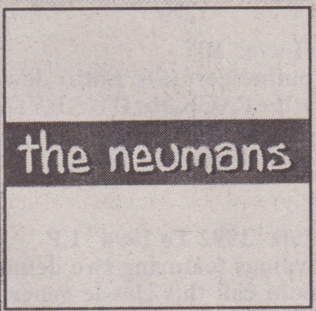
MUSIC REVIEWS

MULLENS - CD
Imagine my surprise to find this gem among the vast dreck of retro-land. Yeah, it's got the '60s thing alright, but they've got a lot of the DEAD BOYS in them too, especially the singer who's got that snot-nose '66s meets '77 snarl down! A band that jumps and grooves behind him like nobody's business, guitar firepower that's equal parts CHOCOLATE WATCHBAND and the STOOGES and an uncanny ability to bridge the '66-'77 gap without breaking a sweat. Rocks my world greatly. Partake. (JY)
(Get Hip, PO Box 666, Canonsburg, PA 15233)

MURDER CITY WRECKS - "Get Wrecked" CD
A totally 90's take on pre-hardcore punk rock, recorded well and played with economy. They have the sound of more than a few of the current Spanish crop down, probably not knowingly I'd guess. There are a few good moments in the guitar department, but the songs didn't hold up to repeat listens. That's right, repeat listens. Short month. These guys could put out a great single, get raved about, and drive that style right into the ground. Here's hopin'. (RW)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

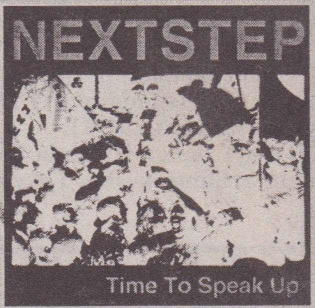
N.J. JOYSTICK - "A Mile And Change" EP
Cool punky pop here that falls somewhere in between ALL and more recent WESTON. Killer bass tone by the way. That's gotta be GK. Nice melodic riffs and smooth vocals almost give this a power pop feel which is cool by me. A keeper for sure. (RL)
(Roulette Records, 5 Lyons Mall Box 132, Basking Ridge, NJ 07920)

NECESSARY EVILS - "Stay Away From Me" EP
The new white-boy blues isn't happening at the yuppie bar in the 'waterfront' district of your shitty locale, it's happening on disposable seven inch singles crammed into bins full of 'wacky' pop-punk and five-color-cover emo-core trust fund depletors. Loping screech-punk with cotton-mouth bark! A great-looking cover oozing with late-night TV ambience! Four ugly humanoids with wrong eyes on the flip! I read somewhere that early punk audiences were crammed with ugly people ... well! (RW)
(In The Red, 2627 E. Strong Pl, Anaheim, CA 92806)



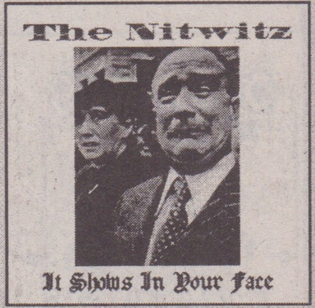
THE NEUMANS - "Minnesota" EP
This band shows the kind of heart that is lacking in so many bands these days that it makes me want to spit - yes, spit!!!! The songs are well put together and the energy of a live recording has come across without any loss of production. Songs that can be called punk rock without the trappings of a neophyte EXPLOITED fans speed and accent affectation. Extremely bad ass music fellas, can't wait to hear what you guys do next!! If you like fast pop punk sounding music with tons of energy this is a must!!! (AA)
(Sellout Records, 1025 Forest Ave, Deerfield, IL 60015)

NEW BOMB TURKS - "Snap Decision/Jaguar Ride"
"Snap Decision" is from their new LP and I tell you I haven't liked anything the NEW BOMB TURKS have done in a while, but this is really great. Fast with that great guitar sound I remember them having. Alright. "Jaguar Ride" is a pretty tame version of an ELECTRIC EELS song. It's a good cover choice, but it doesn't even come close to the original. (CK)
(Sympathy)



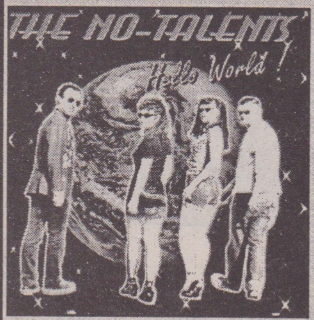
NEXTSTEP - "Time To Step Up" EP
Mid-speed hardcore with introspective lyrics. Not bad at times, but the songs tend to be overly cliche, with choruses like "Not us, no way", and "Just one more day". It felt like I was in a late eighties time warp listening to this. (CW)
(GPO, PO Box 2233T, Melbourne Vic 3001, AUSTRALIA)

NIPPER - "Psalms Of Purification" CD
Metallic hardcore that has a vague SE feel. The metal isn't in the slow, chuggy vein that is currently fashionable, but more like old IRON MAIDEN, which would be better if the vocals were up to it, but instead they're kind of flatly sung. They do pull out a few tricks to bring their sound up to date, such as distorted vocals and moody basslines, but still, not quite my cup of tea. (AM)
(Bad Influence Records c/o Stefan Fuchs, Ludwig Thoma Str. 14, D-93051 Regensburg, GERMANY)



THE NITWITZ - "It Shows In Your Face" EP
I'm confused as to why this band chose to use this name. First, they have the guitar player from THE NITWITZ (Tony, who later meandered into B.G.K.) who were around circa 1980, but that's it. Second, this release has more to do with MOTORHEAD metal/punk, due to a vocalist that calls to mind Rob Halford or DIO and the riff heavy song structures, than the snotty '77 punk they played way back when. I listened to the band's old stuff and wasn't all that impressed. As far as the new stuff is concerned, different sound, same results. (RM)
(Intensive Scare Records, PO Box 640338, San Jose, CA 95164-0338)

MUSIC REVIEWS

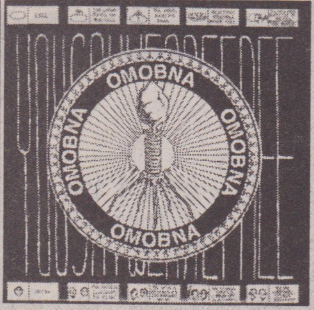


NO-TALENTS - "Hello World!" EP

Fuck. What needs to be said? Bringing back memories of the 'old' days, when punk was snotty, catchy and impish - over-flowing with attitude, but in a manner that doesn't convey ego-tism or pretension. Short and raw, and benefiting from it.. Kudos. (TM)
(Hate Records, Circ. Ne Gianicolense 112, 00152 Roma, ITALY)

NO THINK - "Thinking Animals" LP

Oh man, Japanese fastcore that fucking destroys any wimpy, trendy, American 'power violence' band to little crumbs. Full throttle, no bullshit thrash core. Think all the classic Japanese hardcore bands speeding up to 1000 mph. and you got the mighty NO THINK. If you can find it, get it, or forever suck. (MW)
(Vinyl Japan, Hamada Bldg., 1F, 4-7, 7-Chome, Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)



O.M.O.B.N.A./P.U.S. - split EP

ON MY OWN BUT NOT ALONE are from SoCal, but don't assume that the singer's a poseur. He's actually from England, so the accent is real. Their song is long and narrative. A mid-tempo anarcho romp that brings to mind the APOSTLES or something. I don't know what P.U.S. stands for, but they are English, anarcho and have male/female vocals. Sorta mid-tempo punk like a less-metal CIVILIZED SOCIETY?... Both sides are pretty decent sounding for that sort of thing and they make me think of punk picnics for some reason. Let's do the time warp again, doo de doo... (LH)
(Know Records, PO Box 90579, Long Beach, CA 90809)

OBNOXIOUS RACE - "Money" EP

It was interesting to see all of the Ronald Reagan/Rambo world domination imagery on the cover of this record considering he has been out of office for ten years. The music sounds like a cross between NAKED AGGRESSION and BLATZ. Trashed punk with political lyrics sung along with the up-paced music note for note. The lyrics seem a little simplistic, but they at least have a positive feel and come off with sincerity. (MK)
(Tobacco Shit Records, 827 Goldbourn, Greenfield Park, PQ, J4V3H4, CANADA)

ONE CAR PILE-UP - "Police Academy" EP

These guys are bad ass! Fast, tight punk with great stop-and-start breaks that remind me of GOOD RIDDANCE or BRACKET. Even a little bit o' hardcore thrown in making it sound a little MODEL AMERICAN-ish. This shit is bad, rad... mad... uh... dad? Buy this today!
(AT)
(Crackle Records, PO Box HP49, Leeds, LS6 4XL, UK)

ONE WAY SYSTEM - "The Best Of ONE WAY SYSTEM." LP

ONE WAY SYSTEM formed in 1979 in Fleetwood in the Northwest of England. Their first vinyl appearance was on the No Future Record Compilation "A Country Fit For Heroes" in 1981. Their "Stab The Judge" EP followed. In 1982 ONE WAY SYSTEM hit the independent charts with "Give Us a Future" on Anagram, followed by the LP "All Systems Go". The early material is quite punk and stands up to comparisons to RIOT SQUAD. This compilation gives you most of the hits - if you don't own the early records this is a decent overview.(BR)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 80A, UK)

OPERATION: CLIFF CLAVIN - "Paradise Lost" CD

I took the liberty of checking out their "Top Secret" EP. Which sounds kinda like if you replaced TILT's Cinder Block with the singer of DEAD MILKMEN and then gave them PROPAGANDHI's politics. All that and a little hint of FACE TO FACE. I know it sounds odd. That's cuz' it is. The CD "Paradise Lost" is nothing different. But the packaging is rad! It looks like a little zine. Hell, basically it is a zine. Instead of just lyrics, they give you reasons why they wrote the songs in hopes that you will see that you got a whole lotta wool over your eye's. I liked it all except the anti-meat song. For five bucks you get the CD, a sticker, and a patch. But you could also get a big ass burger! Maybe even a shake! Hey! I love animals! They're delicious! (AT)
(Plan-It-X Records, 5810 W. Willis Rd, Georgetown, IN 47122-9117)

LOS PERROS - "Yo Nunca Me Lavo" 10"

This shit rocks all of your pathetic worlds. Filthy, lewd rock. Maybe some crosses between the PACK, the DWARVES, and the STOOGES. Play it loud you muthas. (TG)
(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

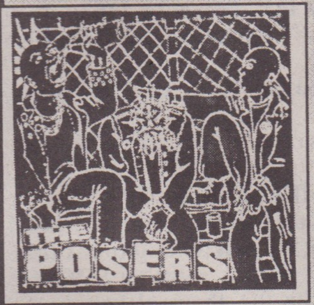
PIST 'N' BROKE - "The Last Call - 1992 To 1996" LP

This is a collection of recordings featuring two demos and a live track. I guess you could call this classic generic American oi. We've got 7 songs from '93, and 6 songs from '95 and the bonus live track from '93. It all sounds pretty much the same except for some ska bits with keyboards and saxaphone. You can do without this one. (TB)
(Vulture Rock Records, PO Box 40104, Albuquerque, NM 87196)

MUSIC REVIEWS

THE PLUNGERS - "Here are..." EP

Expatriates from THE STALLIONS are here with a new drummer in this quintet of short, sharp shocks. The band plays powerchord punk enthusiastically and with a loose edge (not to mention larynx-damaging vocals); their best thing here may be the straight-ahead rockin' instrumental, "Plungers Theme"; but the remaining songs score high points for energy if not songwriting genius. Comes on cool orange-pink vinyl. (SS)
(Intensive Scare, PO Box 640338, San Jose, CA 95164-0338)



POSERS - "What's Become" EP

Posers? Not on your fucking worthless life! Check out that pounding, bass-heavy hardcore, those throaty vocals, the choruses of "fuck you" and all the skull-with-mohawk graphics. Furious shit here, and I'm sure the name is only well-intentioned sarcasm. (JH)
($4: Sounds of Revolution Records, PO Box 20017, LaSalle, ON N9J 3E5, CANADA)

POSITIVE NEGATIVE/ DETESTATION - split EP

Charged and full of attack, DETESTATION kick ass with two intelligent straight head tracks. These songs chug along with loud power chords opting for straight forwardness and concision over complex experimentation - lyrics about scene fashion, politics and reactionary straight edge. POSITIVE NEGATIVE keep up the energy on their side, packing it with a faster paced grinding hardcore with dual vocals, anger and lyrics about transnational corporate control. (MK)
(Fight Records, Turtolanmaenkatu 6 D 31, 33710 Tampere, FINLAND)

PURGEN - "Bce Rocyoapctba Kohunareprx" EP

Okay, are you ready for an EP of Russian thrash punk recorded in 1993? The vocals are sung in Russian, but there's an English translation sheet. This is some great, fast shit. Well worth sending for. (MM)
(Rednik, 6103 Martin Luther King Jr, Oakland, CA 94609)

PROYECT TERROR/VIOLENT HEADACHE - split EP

Both bands are from Spain and crank out some solid fast grindcore with deep growling vocals. Most of the lyrics are of the anti-war, and anti-fascist variety. The only drawback is that PROYECT TERROR has a song called "Kurt Cobain Was A Wanker 2". Does anybody care enough to write a song about it? (RC)
(Mala Raza, Ap. 6037-5080, Zaragoza, SPAIN)

RAD - "Dialed" EP

Well, you're asking for it, naming your band RAD, but they're actually named after a cheesy '80s movie about a BMXer called Cru Jones. Think "Flashdance" on bikes. Anyway, this band are busting the straight edge BMX flavor, right up my street. Hey, I've pulled some tabletops in my time. Well, the music's cool: fast, basic hardcore that wastes no time and doesn't pull any funny stuff, like solos or metal or any of that shit. As for the lyrics, well, I'm glad they're straight edge and have fun at the trails, but I'd like to see them sing about something else too. Still, a pretty enjoyable record. (AM)
($3.50 ppd: Garbage Pail Records, 1688 Fairway Dr, Jamison, PA 18929)

RADICAL NOISE - "14 More Reasons To Burn Us Down" CD

Well, music-wise this is a tad on the stinky side. Moshcore with—at times—some pretty silly lyrics, and then other times some cool lyrics about politics and animal rights. It's too generic for home listening but a blast. I'm sure. live. (TG)
($8 ppd: Applequince Records, Via di Mezzo 12, 01100, Viterbo, ITALY)

RANK MIASM - "See You In Hell" EP

The music is all very lo-fi on this record but the vocals came out extremely clear, strange. The whole thing is pretty good although there are a lot of hiccupping guitars and racing drum parts that make it sound like a TILT record thats been sped up a few hundred rpms until the end result is a German Chipmunks Fat Wreck Chords Christmas punk album extravaganza, hot damn! (AA)
(Eat The Beat Records, Leipziger Str 3, 90491 Nurnberg, GERMANY)

RED FLAG - "Live At The Silver Star" EP

This is a nifty little record, even if it doesn't sound like a live recording! Real good, peppy Brit punk with a '77 edge. Clean sound, some tight guitar work and raspy vocals. Plus a great cover of that song "Sick On You" by that band I can't remember. (TB)
(Menace Records c/o Red Flag, PO Box 15, Ipswich, Suffolk, IP2 8RY, UK)

MUSIC REVIEWS

THE REHABS - "Rock N' Roll Riot Act" CD

South Carolina greaser rock n' roll. Mid tempo and pretty tame. A lot of concern with matching haircuts and tattoos. I like it fine for toe-tapping. There will be no writing home, but I'd chose this over some crusty emo or math-rock anytime . (RY)

(Just Add Water Records, PO Box 16102, Spartanburg, SC 29316)

THE RETARDS - "First Offense" EP

Decent three-chord RAMONES-style punk. Sometimes delving into the dangerous waters of pop punk, but mostly way too raw and edgy to get stuck with that banner. Sloppy and fun, probably worth checking out live. (JN)

(Puke Records, PO Box 1835, Seattle, WA 98111)

RIDICULUM/INFLATABLE DATES - split EP

At first I was awfully apprehensive about listening to this record because it looks awful, but I'm sure glad I had to because this kicks ass! First off, INFLATABLE DATES deliver some good solid screechy punk similar to APOCALYPSE HOBOKEN. The lyrics are dumb, but not sappy. Meanwhile, RIDICULUM sounds like they learned their chops by listening to early SUICIDAL TENDENCIES and CIRCLE JERKS. Fast, aggressive, and funny, RIDICULUM deliver big time. (JF)

($3 ppd: Noxious Release, 6 Glen Rd., New Fairfield, CT 06812)

ROCKETS - "The Very First Ride With..." EP

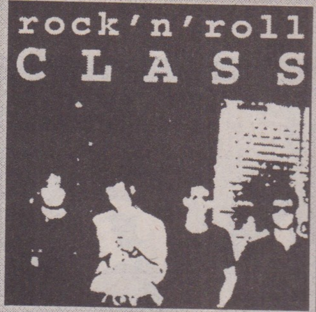
Despite the fact that I've heard this genre over and over again, this one's still a keeper. I would say this is somewhere between the classic STOOGES stuff and the DEAD BOYS (though more Iggy than Stiv and with even a little HÜSKER DÜ thrown in) and probably is not too different from what bands like ELECTRIC FRANKENSTEIN and the HELLACOPTERS are doing. These guys definitely have the right moves: pummeling power chords, right-on hooks and even a wah-wah pedal or two (okay, so that's not necessarily a good thing). Good to go. (JY)

(Rockets, Bissmarksgatan 18, DE-30224 Halmstad, DENMARK)

THE ROCKING DILDOS - "Horny Hit Parade" CD

How the hell could I like something with that name and title? I'm pleading with myself for a reason. This is full on speed-metal from France, that's not bad. I mean it, recent SLAYER has nothin' on these guys. THE ROCKING DILDOS???????? Oh shit! With a name like that there's nowhere to go but up, I guess. No pun intended. (RY)

(Osmose Productions, 4470 Sunset Blvd #6, Los Angeles, CA 90027)



ROCK 'N' ROLL CLASS - "Rock 'n' Roll Class" EP

High quality, low fidelity, Italian, mid-tempo, traditional punk rock with the snotty vocals that do it to me every time. Unlike most of the Italian stuff that you normally hear, which is generally thrash oriented, this disc almost sounds like it could have come from the early Australian scene - lots of guitars and very melodic. Despite the fact that it is lo-fi, it is mixed well. Highly recommended. (KK)

(Hate Records, Circ.ne Gianicolense 112, 00152 Rome, ITALY)

ROCKIN BONES - "Attitude/Mary Jane" EP

Boring lifeless pop punk done in a drab style. I think they should have laid off the "mary jane" When they recorded this. (TG)

(Bad Elvis Records, 133-5 Papagou Ave, 15773 Athens, GREECE)

THE RUMBLERS/THE GOTOHELLS - split EP

Greese, switchblades, hotrods for all. Total gearhead rock. The RUMBLERS' first song is a call to fight to the tune of straight up r'n'r. But the next song is right on SOCIAL DISTORTION's chucks. It works for them although it's obvious. The GOTOHELLS play some soulful rock that is *great!* Nice harmonies round out catchy tunes. Let's go! (TG)

(Switchblade Records, PO Box 42, Fredricktown, NJ 08067)

RUPTURE - "Australia Day" CD

Well, the fellas in RUPTURE stopped molesting kangaroos long enough to give the world yet another release. The recording quality on this is slightly above boom box quality, and while it doesn't hurt their repetitive, somewhat thrashy punk, it doesn't help them all that much either. The liner notes instruct one to "Write, play the CD loud, or get fucked!" I'll try the last option. (TH)

(Yeah Mate!, PO Box 17, Victoria Park, WA 6979, AUSTRALIA)

SAFETY PINS - "Steel Knives & Razorblades" 10"

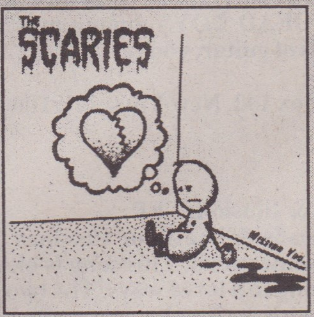
From the vaults of Munster Records, here's a brand new collection of fast, subversive sounds thrust out there in the spirit of fucking, razorblades and leather. Cool! This is one 17-song, pink vinyl, Spanish 10-inch stiffy that packs. Size these fast boys up to the ONYAS, early DWARVES, and the DERELICTS and they don't shrink. With hell-for-leather speed and 'beat on the brat' vocal abrasion stung with the occasional feline back-up, this record has enough variety to keep the ear split and the brain drained. Oh yeah, and remember that dude from the punk film classic, "Another State Of Mind"? The guy who got hit by a car outside a show? Well, they got some snippets of him gurgling throughout the record, too. My only void with this record besides a couple of annoying noisy (studio) interludes is the "Do You Wanna Dance?" cover that shows a more limp-wristed side and should be saved for a live crowd pleaser rather than be on this record, but hey, maybe that's just me. Chicos, stay loud, fast and hard, and we'll see/drink with you in America someday! (DL)

(Munster Records, Apdo. 18107, 28080 Madrid, SPAIN)

MUSIC REVIEWS

SCALPLOCK - "Broken History" CD

Burdened with guilt from England's colonial times SCALPLOCK evaluates history and believes, "Together in hatred we can change this." In late '90s HC style, they have the chug part, grindy fast part and the floorpunching part, but some times all the parts don't fit together so smoothly. (TJ)
(Eastview, Bridge St, Writtle, Chelmsford, Essex CMI 3EX, UK)



SCARIES - "Missing You" EP

Wow, it's been a good pop month. Pop punk in the FIENDS vein with bit of DESCENDENTS. Chunky guitars with pop vocals and some cool harmonies on these four tracks. A strong pop punk release. (RL)
(309 Central Ave., Butner, NC 27509)

SCUMBRIGADE/SLAGANFALL - split 10"

SLAGANFALL shoot for more of that classic Swedish "DIS" style with great pissed off male and female vocals. SCUMBRIGADE are similar, but occasionally speed things up with some blast beat thrash. Needless to say, this is jam packed with enough political rage to overthrow a small nation. (RC)
(Dod and Uppsvalld, PO Box 172 10, 104 62 Stockholm, SWEDEN)

SEED'N'FEED - "Here We Are" CD

Hyperactive melodic hardcore from Milan, with crunchy guitars, syrupy sweet vocals, and catchy choruses. It's not bad until the lead guitarist makes with the weedly weedly shit. If you like this stuff, you'll probably love it. (AM)
(Point Break Records, no address)

SHOWCASE SHOWDOWN - "What's The Fuckin Title Here?" EP

I love this band, already, so I was excited to see this little picture disk EP in my bin. I like their combination of old-school East Coast punk and retro pop sound. It's fabulous. "Kinky Ken" is about him and Bondage Barbie, a funny song with great group vocals and NE'ER-DO-WELLS-style drumming. "Girl Power" is hilarious and catchy and not all-cleaned-up. It's so great. Like the SMUGGLERS with a hangover, and with girls in the band, not just in the songs. (GS)
(Tario Records)

THE SINISTER SIX - "Sinisteria" CD

The SIX polish the production on a SONICS style sound with a bunch of predictable ditties. The screams and slurred vocals further authenticize their groovie sounds. Not inspiring or original, but pretty infectious. (HM)
(Get Hip Recordings, PO Box 666, Canonsburg, PA 15233)

SINISTERS/TRASH BRATS - split EP

Two scuzzy, drunk-rock bands share one EP. The unifying theme: cosmetics. Both bands are working some kind of NY DOLLS sleaze aesthetic, at least as far as their "look". Canada's SINISTERS are monumental stuff, fast and tough with a great, wide-screen epic quality. Amazing shit. The TRASH BRATS are more in the Johnny Thunders/bad perm metal mode - good, though they'd be well-advised to bury the band pictures inside the record somewhere. (JH)
(Circumstantial Records, 601 President St #2, Brooklyn, NY 11215)

SKIMMER - "Compitoenail" CD

The long awaited SKIMMER singles comp on CD. A couple unreleased tracks tossed in too although the great track off of the "Best Punk Rock Son" comp isn't on this. Possibly the UK's best pop punk band crank out the MEGA CITY FOUR/SENSELESS THINGS type ditties. If you don't know these guys you're missing out big time. In a world burnt out on pop punk, these guys still stand way out. Basically, awesome! (RL)
(Crackle Records, PO Box HP49, Leeds, LS6 4XL, UK)

SKRUPEL/STALKER HARDCORE - split EP

First off, if you haven't heard SKRUPEL, you're missing out. They do the zillion-miles-per-hour fast core thang pretty damn good with enough of their own fingerprint on it so it doesn't sound like everything else. STALKER HARDCORE were the surprise of the century; they sound like a more modern HERESY "Never Healed"-era type of thrash band. As with most Thought Crime releases, this comes highly recommended. (MW)
(Thought Crime Records c/o Jens Walter, Petersburger Str 68, 10249 Berlin, GERMANY)

SPAZBOY/NOTHING COOL - split EP

SPAZBOY comes in with some very HÜSKER DÜ-like tunes that remind me of, well I'm sure you can figure it out. Anyway, these guys are cool. NOTHING COOL certainly got better since the last time I heard them. I reviewed their "Loser's Hall Of Fame" EP (which also is a great EP). Man, that was a while ago. Anyway, these guys have gotten a little oi-oi. They don't say "Oi Oi!" but they got that anthemic style in one of the songs. The other stuff is kinda falling into the JOHN COUGAR CONCENTRATION CAMP style. Which is great. Definitely better than showing off their "short and curly's" like the back of the old EP. Buy this now. (AT)
(Small Budget Records, BPN 07, 781101 Evesinet, FRANCE)

MUSIC REVIEWS

SMARTBOMB (CA) - CD

Well, it seems like someone has been listening to a few too many DESCENDENTS records. To their credit, SMARTBOMB are tight, tuneful, and catchy. Only problem is that it's such a formula; one I have heard way too much of, no matter how well executed. You know it, that mid paced, bittersweet heartbreak pop punk/rock. This really isn't bad, I'm just in a cranky, reactionary mood, so don't mind me. (BG)
(Creative Man, 1875 Century Park East 1165, Los Angeles, CA 90067)

SPECIAL DUTIES - "77 in 97" LP

This band has been trying to get back to '77 for quite some time now. First in '82, now in '97. Anyhow, these guys weren't that great the first time around so it makes me wonder why the reunion. More of the same type of glue sniffing pogo punk, with a couple of poppier tunes thrown in for good measure, that they did some seventeen years ago. The poppier tunes are cool (very LURKERS-like), but most of this is pretty weak and a bit too predictable. (RM)
(Captain Oi Records, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

THE SPLASH 4 - "Filth City" 10"

What the Japanese are doing with '77 style punk rock, the French are doing with some trashy, mid-'70s New York style rock and roll. Who would have thunk it? Great, catchy songs with an unaffected singer. He's got a cool voice and could care less. I can just see him leaning on the mic stand. (CK)
(Estrus)

THE SQUAREHEADS - CD

The first track is Kind of a bad STOOGES rip-off. Then they change gears to '77 punk. I am impressed by the vocalists name though, "Thrond Squarehead". There's nothing in the insert except their names and "Thanks to no-one........ Suckers! You know who you are.". Damn, that's *cool!!!!* I guess they don't care if anyone buys this, there's no address. Gee, I might even care more if there was. But probably not. (RY)
(no address)

STATIC 84 - "Inner Wall" CD

It's sometimes way too easy to write off a German band with the same 'ol Fat Wreck Chords or NOFX jokes. Think about how many bands sound like some very popular bands from the past, how many bands sound like SHAM 69, THE EXPLOITED, MINOR THREAT, BAD RELIGION, etc.. Then there are bands that sound very close to bands that are still together (reunions not included), this time I'm thinking of a band like ANN BERETTA that sounds a lot like RANCID. STATIC 84 sounds a lot like NOFX, AXEL SWEAT etc. (especially the vocals), but their music has an urgency not found in most rip off bands. If you have a little extra cash, and can empathize with bands that possibly have obsessions with their anus (This is a reference to picts on both ERADICATE and STATIC 84's releases), then give this a go. If not, please refer back to ERADICATE... thanks. (JV)
(Bad Influence Records, Ludwig-Thoma-Str. 14, D-93051 Regensburg, GERMANY)

STISISM - "Coping with Society" LP

This band's first release was in '84 on the Mutha label. They've put out a couple of discs since then and all three original members remain in the band (with one addition)- there really is something remarkable about that. I remember that first disc - it was one of the few records I've ever actually taken the time to write away for. As for the disc at hand...excellent punk rock with lots of NY/east coast influences (NY DOLLS, RAMONES, DEAD BOYS among others). Well played and catchy with lots of guitar, you really can't ask for much more. (KK)
(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)

STRUNG OUT - "Crossroads & Illusions" EP

Wow. More like "Crossroads & Use Your Illusions". I mean, it's no secret that I like some metal. This song is okay, but it's kind of a generic rock song in a lot of ways. The two b-sides are a bit more interesting with the first being a really fast hardcore tune that's still melodic and intricate and the second an upbeat, mid-tempo rocker. I can't say I really enjoy this. But please don't drop us... (LH)
(Fat Wreck Chords)

SUBSANITY - "Human Is Shit" EP

These Okies have been around for a billion years doing their brand of southern fried death metal/hardcore/grindcore grooves. This time around they've opted for leaning on the hardcore influences more than anything else, which proves to be the best style for them. Six songs of raw, pissed off, thrash that far surpasses their earlier releases. So if ya haven't heard em, this is the best thing to start off with. (MW)
(Sensual Underground Ministries, PO Box 8545, Tulsa, OK 74101-8545)

SUBURBAN CORE - "The CD" CD

The prodigal sons of THE QUEERS just got off work at 7-11, and they're ready to rock. Seven little blasts of pop punk and pop hardcore painting suburban life just how I imagined it would look. Sometimes it's even more RAMONES-y than SCREECHING WEASEL. (LH)
(no address)

SUPERHIGHWAY CARFIRE - "Defective Immediately" CD

I haven't been having good luck with CDs lately. This band has a cool sounding singer and the guitars sound great. Both of which are important aspects of rock and roll to me. The songs start great, but then go off on a wanky tangent and I have to skip to the next one. (CK)
(Infernal Racket Records, PO Box 4641, Bethlehem, PA 18018)

MUSIC REVIEWS

TEDIO BOYS - "Back From The Crypt" EP

Speedy 'country punk' from some European nation (Italy?) where they don't have real cowboys, progressive 'New Country' radio stations, or crazy hicks wanting to kick any vulnerable young punk rocker's ass. Three tracks complete with frantic yodeling, slide guitar and lyrics about how the guy wants a "Place in the Country". Maybe he's been chased out of the city by a mob wielding lit torches, maybe he's just fed up. Sounds like the CRAMPS playing fast, or maybe the first GUN CLUB album at 45. (JH) (Elevator Music, PO Box 1502, New Haven, CT 06505)

T.V. KILLERS - "You Kill Me" EP

Well, the French let up on the Polynesians long enough to release their destructive fury on this little mother, a ripping four-song EP by the most rockin' band they have. It's got a re-recording of a great song off the very elusive LP they did back in '96, and three new songs in the slightly faster style they've developed since then. The French scene has suddenly produced a pile of great records that totally 'get' the sound of '70s punk: sped-up early '70s metal crossed with '60s garage simplicity. Buy this record...if you dare! Muuuu-ha-ha-ha-ha-ha! (RW)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

TEENAGE GRAVES - "Born In Blood/Teenage Grave"

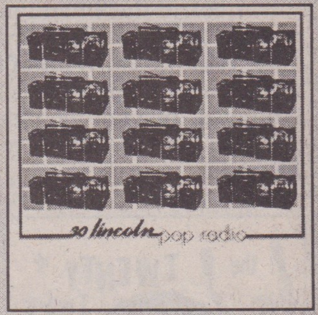
This fantastic 45 from Sweden has a MUMMIES-like cynical, sloppy garage sound, and gruesome lyrics! It's two songs, both fuzzy and bleary, as if it was recorded *from the grave!* I really like it. They sound like they'd be fun to see at a show, too. (GS)
(Freak Scene Records, St. Eriksgatan 64, 113 20 Stockholm, SWEDEN)

TEENAGE QUEERS - "Live At Raul's 1980" LP

Live album of some old Texas punk band... so far so good.... the quality is decent fer a live recording.... slower type of punk slop here, kinda reminds me a bit of BLACK RANDY & THE METRO SQUAD without the talent. Song titles are just as good: "I Wanna Pee Pee In The Disco Mommy", "Learn To Hate In The '80's", "Hamster Sadist".... just to name a few. The singer's banter in between songs is classic... better than the first GERMS concert.... Overall, I give this record one dick up. (SW)
(Brain Transplant, PO Box 24310, Los Angeles, CA 90024-0310)

THE TEMPLARS - "1118 - 1319" 10"

If you haven't heard this band it's high time you pull your head out of your ass. This is, hands down, the best skinhead band presently playing in the states. Six well produced tunes that owe as much to the early ROLLING STONES and WHO as they do "All Skrewed Up". Great! (RM)
(Go-Cart Records, PO Box 20, Prince Street Station, NY 10012)



30 LINCOLN - "Pop Radio" EP

I didn't know what to think about this by the band name. I guess it's one of those car references I don't know, nor care, about or maybe the singer just turned 30 (his name is Michael Lincoln).The music is an interesting combination of DEAD BOYS and mods. Sure, it's a weird combo, but it keeps me listening. Garage rock with a punk attitude or poppy punk with a garage attitude? I can't decide, but who cares? This is a cool record. (CK)
(Burning River Records, PO Box 41452, Cleveland, OH 44141-0452)

THORAZINE - "Vicious Cycle" LP

Moody, interior-oriented stuff. I guess you could say this sounds like S.N.F.U. Suicide, bad jobs, sexist guys, getting old, all covered here with grim and depressing determination; no distracting hooks or catchy tunes. It's weird, but the song I liked best is the least punkish. "Better There Than Here" is a ballad, kind of nice, and sad. It may be KMEL, but at least it's a break from the rest of the record's onslaught. It's well-made, but I have to admit it's not really my bag. (GS)
(Hell Yeah Records, PO Box 1975, Burbank, CA 91507)

TOILET BOYS - "Mail Itch" 10"

Man, this band has a really dumb gimmick even as far as the dumb gimmick saddled '90s are concerned. From the cover shot this looks like Rupaul's white trash sister/brother singing for a band comprised of clones of the singer from that shit band SUGAR RAY. Can you say "where do we sign?" I knew you could. Anyway, three of the songs on this are decent glam-punk, that tends to tread a bit too close to the former, with tips of the hat to The DEAD BOYS and N.Y. DOLLS and with a bit of SLADE in the mix as well. I'm not sure if the band POISON did the song originally or not but this bands reworking of "Talk Dirty To Me" sucks as bad as I remember the POISON version sucking. As a matter of fact it sucks harder than any cover has sucked before, simply because of its possible place of origin. (RM)
(Hy Purr Records, PO Box 566, Prince St. Sta, New York, NY 10012)

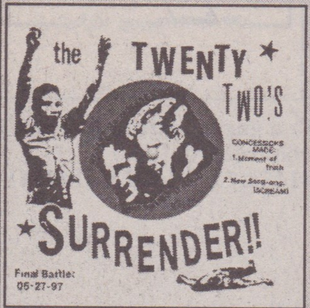
MUSIC REVIEWS

TRIBE 8 - "Role Models For Amerika" LP

There's a lot going on on this record. TRIBE 8 still have lots of those weird breaks, changes, and occasional hoopty guitar parts that they used to, but it's more balanced now with some hot rock parts, like on "Daredevil Delivery". Lyrics about a variety of topics: bike messenging, stereotypes, being poor, being queer, etc. The vocals are distinctive and rad, once compared to Stiv Bators, but I think they're unique in all the world. (JN)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

28 DAYS - CD

Look at these band photos! Word up, white boy! Kinda straight forward '80s hardcore with a little East Coast and little West Coast. Some of the tunes are moshable NYC types while others are pop punk, Fat Wreck affairs. It's okay... Well produced. Just not too memorable. (LH)
(Stubble Records, PO Box 723, Heathmont, Vic, 3135, AUSTRALIA)



TWENTY TWO'S/POSITIVE STATE - split EP

The TWENTY TWO'S side is fucking rad. It's fitting that they cover SCREAM, because the hardcore they play has a melodic edge. At times they also remind me of the GORILLA BISCUITS LP, the way it had a bit of a youth crew edge, but was really upbeat and fun sounding, but not wimpy and poppy. They add some cool percussion shit as well. POSITIVE STATE owes a lot of their sound to the last BORN AGAINST releases. For the most part harsh, but almost spoken vocals over slowed down hardcore. (TH)
(Submit, 808 Thayer Ave., Silver Spring, MD 20910)

U.S. CHAOS - "We've Got The Weapons" CD

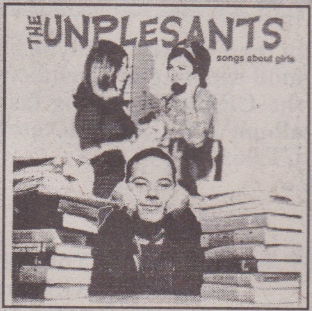
This is the anthology of an old New Jersey band. Twelve songs of some basic melodic punk with a consistent '77 influence. Notable, since most bands at the time we're doing hardcore only! Another "interesting" thing is these guys mixing spikes and studs with patriotic lyrics. (TB)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

THE ULTIMATE WARRIORS/ ABATHAKOTHIE - split EP

THE ULTIMATE WARRIORS win me over, triumphantly. This is some funny shit, power-grind core with sing alongs. Heavy, yet hysterical. They have a song about Teddy Ruxpin, the singing bear. I love them. You should, too. CHESTER COPPERPOT and the $50.00 BILLS, I mean, ABATHAKOTHIE slam some distorted noisy hardcore your way. (TJ)
(Moo Cow, PO Box 616, Madison, WI 53701)

THE UNABOMBERS - "Stand For Something" EP

A weird mix of old CAPITOL PUNISHMENT with raspy CRIMPSHRINE-style vocals. Sounds like they probably listen to a lot of metal. Not terrible. (JN)
(Amendment c/o Dave A, 580 Nansemond Cres, Portsmouth, VA 23707)



UNPLESANTS - "Songs About Girls" EP

I love pop punk, but I sure hate sappy, lovey-dovey songs about girls. Sorry, UNPLESANTS, but romance is for suckers and schmucks. Still, you seem to play your instruments well and be halfway witty lyrically, so maybe you'll write a good jaded love song one day. (JF)
(300 S. Edgewood Ave., LaGrange, IL 60625)

DAS UNTERGANGSKOMMANDO - "Pest" CD

German punk-metal sung in all German, so I don't know what the hell they're saying. But let me just say that I don't think I would really care to know what they're saying because it's too damn metal for me. Even the punk stuff is slow and not anything special. If you can think of at least one punk-metal loser band, this beats them twice-fold. Kinda like HASS or FLUTCHWEG. But that's giving too much credit. (AT)
(Impact Records, Am Markt 1, Sout. Rechts, 47229 Duisburg, GERMANY)

USELESS I.D. - "Dead's Not Punk" CD

Is this the first Israeli punk record? I don't know... Very well played pop punk with fast moments like NOFX and slower moments more like GAMEFACE or something. The bands are pretty bold to make light of a heavy political situation both lyrically (a bit) and with the album title. Songs against religion and patriotism mean a little more when you live in Isreal. (LH)
(Falafel Records, PO Box 7812, Haifa 31070, ISRAEL)

UUTUUS - "Loppu On Lahella" LP

I suppose you could call this a new record by Finland's UUTUUS, although it was recorded almost two years ago (I've noticed that their records seem to come out way after they're actually recorded). Twenty three songs of head-on, abrasive hardcore punk speed similar to BGK, all of which appear to be unreleased aside from the cleaner versions of "Kaaos" and "Systeemin Lumoissa". Includes a booklet of all the lyrics, with English translations for the non-Finnish types. (PB)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

MUSIC REVIEWS

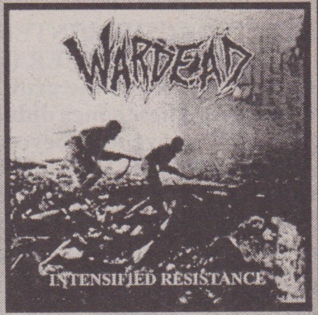
VAGINAL JESUS - "Slav Oven" CD
While their attitudes are exemplary for the progressive thinking they've been noted for, this really doesn't hold the candle musically. It's disappointing, as their recent support of affirmative action was something to behold, but I guess somewhere between rediscovering their peacenik background and their tree defenses, they've lost any musical edge they once held. (TM)
(Umm... can't read the layout through the flowers)

VILENTLY ILL - "Settle For Shit" EP
The notorious VIG (that's the VILENTLY ILL GANG for all you non-affilliated types) is back with another full length EP. Actually, it's not really a gang, it's a one man hardcore band that is the same area as the NEOS (not nearly as good, but fuck, who is?). Think early '80s hardcore that's sloppy, pissed, but with a drum machine. (MW)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)

VISION - "The Kids Still Have A Lot To Say" CD
Although these guys probably have had more hardcore days, this disc is a good mixture of early DAG NASTY and current PENNYWISE. Pretty much anthem after anthem, powerful production, football stadium background vocals, and tight guitars. Every now and then this stuff grabs me and this is one of those releases. Recommended. (RL)
(Cargo, 4901-906 Morena Blvd., San Diego, CA 92117)

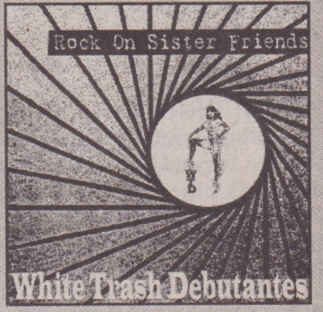
VOODOO LOVECATS/SINISTERS - split CD
A good split disc from two bands who seem to take to make-up. Goth punk looks but good punk rock sound. VOODOO LOVECATS have a more brit punk feel a la ADICTS or even PISTOLS. The SINISTERS have a more garage sound but still remind me of TURBONEGRO. In fact these guys kinda smoke. Strong stuff throughout this baby. (RL)
(Horror Show, PO Box 771, Hamilton Central, Brisbane, Qld, 4007, AUSTRALIA)

WANDA CHROME AND THE LEATHER PHARAOHS - "Dangerous Times" CD
I think I get where this band is coming from, they have that 'loner-in-the-city' attitude going, the 'rocker-from-nowhere', the 'fixin'-to-die' thing. Very tough to pull that off these days without coming off like a GEORGE THOROGOOD-type 'roots' -rocker. We dispose of the LINK WRAY cover ("Rumble" ... get out of the house more often!) and listen to the recorded-live originals, and they're not bad. No trace of '80s metal like I feared, just solid guitar tunesmithery with a solid RAMONES base. Lacks a great song. If you see it for cheap... (RW)
(Subway Records)



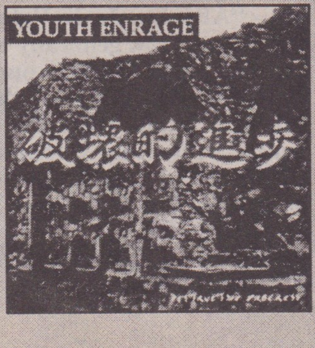
WARDEAD - "Intensified Resistance" EP
The label Urban Alert is back from the dead! This time around Chris releases an EP by his own band WARDEAD. 5 songs of low-fi, mid tempo, early '80s inspired hardcore/punk. Nothing mind blowing, but good nonetheless. Check it out. (MW)
(Urban Alert, BP 21, 93340 Le Raincy, FRANCE)

WHATEVER - "Fast Music Company" CD
Power pop punk in that polished, Epitaph vein. Slick production, catchy choruses, big meaty hooks, the whole nine yards. They certainly fail, though, in the graphics department with their cheesy, inverted McDonalds logo and skateboarder on the cover. Whatever. (CW)
(Whatever Music, Wipperspark 47, 3141 RA Maaslluuis, HOLLAND)



WHITE TRASH DEBUTANTES - "Rock On Sister Friends" EP
My heavens. The vocals are mixed way down in the production, but I heard the word "Reagan" in there...Ranging from DEAD BOYS-ish to pre-grindcore eighties punk rock, the first three songs are pretty weird. But the Busby Berkeley/ Mae West interpretation of MOTORHEAD's "Eat The Rich" is like the Twilight Zone. It's a little lagging in the energy department for my tastes, but it's punk rock enough. (GS)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

WRETCH LIKE ME - "New Ways To Fall" CD
Lame predictable pop punk, with an Epitaph SoCal edge. The idiot award goes to this band for their song "Homo", which I suppose is kidding guys about male bonding, but ends up sounding fairly homophobic. I am inclined to not like this. (CW)
(Owned And Operated Records, PO Box 36, Ft Collins, CO 80522)



YOUTH ENRAGE - "Destructive Process" EP
Holy shit, straight up SIEGE, CITIZENS ARREST and a heaving helping of DROP DEAD served up in one monstrous blurry wall of chaos!!! No more, no less. (PB)
(Vinyl Japan, Hamada Building 1F, 4-7, 7-Chome, Nishi-Shinjuku, Shinkjuku-ku, Tokyo, JAPAN)

MUSIC REVIEWS

YUPPIECRUSHER/INTERVENZIONE - split EP

YUPPIECRUSHER (still one of my favorite names recently) do more of the gruff, thickneck hardcore their single contained. These songs didn't hit me as hard as the single, but were still above and beyond what could be considered the average. INTERVENZIONE are political hardcore from Portugal - fronted by a charismatic woman, they've got a great handle on being politically urgent yet musically powerful. The dual vocals serve them well - these are definitely two bands I'll keep an eye out for. (TM)
(D & U, PO Box 17210, 104 62 Stockholm, SWEDEN)

ZEN GUERRILLA - "Positronic Raygun" LP

How on God's Earth did this pile of dog shit land in my lap fer review!!!!! This motherfucking piece of arty farty experimental *crap!!!!!!!* God bless the recording studio and all its space aged tricks!!!!!!! There's a whole mess of shit on this record....from noise to hard rock to punk rock to soulful R&B to god knows what.....*fuck you!!!!!!!!!* I can imagine this record playing full blast in a room full of tribal tattooed body pierced fuck heads, all drinking and dancing all about!!!!! Fuck this shit and fuck Alternative Tentacles!!!!!!!! (SW)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

ZEN GUERRILLA - "Positronic Raygun" LP

Shane must not have got laid this week, or ZEN GUERRILLA turned him down, because this is one awesome scuzzed out punk blues record. Really, cross BIG BLACK and FLAT DUO JETS and this is what you get. Fast, furious and full of liquor, ZEN GUERRILLA won't let you down. (JF)
(Alternative Tentacles)

ZERO TOLERANCE - "Sick Of You" EP

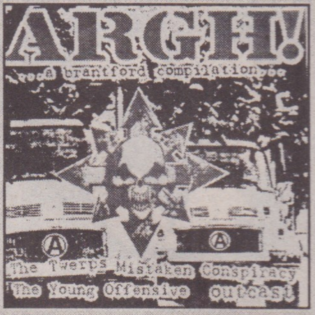
Well, I'm sick of the slew of boring, mediocre oi bands, of which this band is one, that are roaming the face of the earth these days. Four song of straight forward, early '80s, No Future-type street punk that, save for the song "Boozer", lacks any energy, originality or balls. (RM)
(Helen Of Oi Records, 35 Becton Lane, Barton Sea, New Milton, Hampshire, BH25 7AB, UK)

V/A - "ABC Hardcore Volume 2" LP

Whoa. I'm generally in favor of raw, almost to a fault. I'm also a fan of foreign punk/hardcore, some would say to a fault. I'm really not all that much in favor of this - two Brazilian bands from the mid-eighties do distorted, noisy 'music' without any clarity of vision or sound - just sounds like a halfhearted practice session. Perhaps if you were there or something. Don't send cash without checking first cuz of mail problems! (TM)
(Denis Souza, CP 110, Agen Cent, Santo Andre-SP, CEP 09001-970, BRAZIL)

V/A - "All Punk Rods" LP

The newest Gearhead product finds its home on Lookout, oddly enough. Contains tracks by the NOMADS, S.F.'s DEMONICS, the great SPLASH FOUR, HELLACOPTERS, QUADRAJETS, HI-FIVES, MAN OR ASTRO MAN, GAS HUFFER, DRAGONS, the new-look DONNAS, the misplaced PEECHEES, the miserably awful synths-as-kitsch SERVOTRON and the SMUGGLERS. Like I said about the old "Cleanse the Bacteria" comp. - "I guess it's worth it for the 7 SECONDS (or SPLASH FOUR) song." (JH)
(Lookout Records, PO Box 11374, Berkeley, CA 94712-2374)



V/A - "Argh!...A Brantford Compilation..." EP

This apparently is this Canadian label's first release, and I gotta hand it to them, aesthetically it looks pretty snazzy. Unfortunately, the music contained within isn't nearly as exciting. All four bands pretty much play straight on, semi fast-paced hardcore, with a little crunch; nothing really incredible or enlightening, but I always enjoy regional comps, just based on the fact that there's people out there that have enough pride in their local scenes to put out such a thing. the TWERPS (I thought were pretty decent), MISTAKEN CONSPIRACY, OUTCAST and the YOUNG OFFENSIVE (my personal favorite just because their singer, Laura, has such a rad voice that reminds me of Julie from SIN 34's voice) have two songs each, and all are from Ontario. This copy's on fancy red vinyl too! Yeow! (PB)
(Soap & Spikes Records, 431 Burlington Ave. #5, Burlington, ON, L7S 1R3, CANADA)

V/A - "Bloodstains Across Australia" LP

What with the Murder Punk CD compilations of old Australian collector-scum singles, I was thinking that continent had been fished out ... just goes to show what pigignorance will do for ya. This sucker has a 90% freshness quotient which is getting pretty rare in these days of multiple duplication in the 'reissues' department. I myself actually have a rather mediocre collection of rare '70s punk, maybe twenty singles that a pro wouldn't turn his nose up at, so these comps are always going to be a source of interest for me. Dig: BODYSNATCHERS, PROLES, Z-CARS, SECTION URBANE, PRESS. If you can stand listening to hokey pre-PROMISE RING punk ... (RW)
(no address)

V/A - "Bloodstains Across Germany #2" LP

Another in the "Bloodstains" series, this features cuts from previously-released German records from the late '70s to the early '80s. Style ranges from traditional late '70s punk to early thrash. Some are well-known classics (SLIME, RAZORS, BUTTOCKS) while others aren't so well known. Standouts, in addition to those mentioned above, include MIDDLE CLASS FANTASIES, CRETINS and SCHROTT. If you're interested in punk history, if there is such a thing, there are some important discs represented here. (KK)
(no address)

MUSIC REVIEWS

V/A - "Bloodstains Across Sweden #3" LP

Wow, who would have thought that there could be 3 volumes of great punk from Sweden with a fourth one promised! Actually #3 here is a bit padded with some mediocre tracks (RAZA, BANDAGE) and some good bands (BITCH BOYS, PF COMMANDO) are repeated on here. Still a good cheap way to hear some rare unavailable sounds. (MM)
(no address)

V/A - "Carbon 14" EP

Four great bands get together here for a powerful punxperience. TURBONEGRO (of Norway) takes first place with me, this song is not as aggro as most of their stuff, real good-timey. Then you've got SPLASH FOUR (of France) sounding so-so (It's okay, they don't like me anyway because I said I'd seen them play once in a recent review, and turns out it was somebody else. Hey - the flyer had their name on it! And it was a good review, oh well!). The PLEASURE FUCKERS (of Spain) fall in with a real bass-heavy tune that's cool. But the CRUSADERS (of Australia) definitely hold the second best title. Good overall. Oh yeah, and it comes with the *Carbon 14* #12 zine that I haven't read yet, but looks cool. (RY)
($7 ppd: Carbon 14, PO Box 29247, Philadelphia, PA 19125)

V/A- "Denver vs. Phoenix" EP

I don't think that it's so much a Denver vs. Phoenix question, as much as it's a Denver sounds like Phoenix problem . All the bands sound so much alike that there really isn't very much contrast in the styles or the approach taken here. The one redeeming quality in this whole fiasco is the GAMITS, who stick out like a sore thumb in that they actually wrote a song that conceivably could be listened to more than once. Sadly they cannot carry this otherwise boring effort. (AA)
(Blue Moon Records, 2075 S University Blvd. #264, Denver, CO 80210)

V/A - "Images Of My Underworld Volume II." CD

Okay... why the hell are we reviewing this? This ain't punk! This is a compilation of Australians and Germans stuck in some PRODIGY rut. This disc makes me feel like I'm stuck in a boring goth-dance club on a bad hit of X. The CD art work is like one of those rave palm cards, and unfortunately the most entertaining part of this CD is the poseur band photos that come across as a parody of the teased-up rock 'n' gothers of the late '80s in Los Angeles/Hollywood. What amazes me about this CD is that this is volume II?!! It's real hard not to tune this stuff out, but here's a short list of some of the horror you will find: 69 EYES, THE SINISTERS, SPIRAL FETISH, ZOOID, CANDYHATEFUL. Ick! (DL)
(Horror Show Records, PO Box 771 Hamiliton Central, Brisbane, Qld 4007, AUSTRALIA)

V/A - "Kabuki Knights" CD

A pretty damn strong comp of mostly foreign pop punk, emo punk, and melodic hardcore. Germany and Sweden are heavily represented with the likes of RANDY, STARMARKET, FACING DOWN, and lesser knowns doing a mixture of unreleased and released stuff. This comp also has some animal rights connection. (RL)
(Caesar, Forsterstr. 38, D-66111 Saarbrucken, GERMANY)

V/A - "Love It Or Leave It" EP

Two songs each from three groups of Japanese thrash maniacs. EARWIG are up first on side A, with a rollicking speedy number reminiscent of the ACCUSED. ODDBALL deliver a grungy, mid-paced metal attack with anger-fueled razor blade vocals. WAG PLATY round off the side with a twenty-second burst of intense thrash, which is pretty much how they start the next side, only they go on a bit longer. ODDBALL pick up the pace on this side with an all-out BLACK FLAG punkfest. We finish up back where we started, with more early eighties skate rock from EARWIG. (AM)
(Boy Records, 3-59-9 Korenji Minami, Suginami Ku, Tokyo 166, JAPAN)

V/A - "Oink Skinzine Presents..." EP

The latest installment in *Oink's* series of EP's included with the 'zine. In this case issue #5. The first song on this is a so-so singalong tune by the LAGER LADS. Shades of SHAM 69 and the COCKNEY REJECTS or more recently CRASHED OUT but not nearly as powerful or catchy. Next up is the INFILTRATORS with "Fucking Cowards", a killer up-tempo tune. The power of OXBLOOD crossed with the catchiness of the TEMPLARS - more upbeat stuff! The first cut on the b-side appears courtesy of the WRETCHED ONES. While not their best song they still manage to crank out a decent tune in their typical style. Not bad. Finally we get the KRAYS and their song "Oi! What Happened to Punk". Well, it would seem to me that one thing that has happened recently is a flood of mediocre bands playing slow, boring music and passing it off as oi. Kind of like the KRAYS. (RM)
(Oink Skinzine, PO Box 27813, Washington, DC 27813-7813)

V/A - "Raisins And Vomit" EP

A comp of 4 Irish bands most of which remind me of the worse aspects of early '80s UK postpunk stuff (think "Phantasmagoria"-era DAMNED), with all the slick production and silly comic-apocalyptic mumbo-jumbo that that form embraces. The worst offender here being the KNOCKING SHOP, though FEMALE HERCULES almost saves the day with a pretty good old school punk rock thing, but not quite. Sort of a silly thing, this. (JY)
(Iggy Ratfish Records, PO Box 381869, Cambridge, MA 02238)

MUSIC REVIEWS

V/A - "Revenge Of The Killer Crash Helmets" CD

Massive sampler here with a whopping 27 trax. Many well known UK bands like ENGLISH DOGS, VARUKERS, INSTIGATORS. And some lesser known acts-SANITY ASSASSINS, CULT MANIAX, CONTEMPT-who steal the show. This is mostly raunchy, thrashy punk with only a few melodic numbers thrown in. Good stuff. (TB)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, UK)

V/A - "Screaming Fists Volume 2" LP

Yet another in the collector scum comp sweepstakes. All in all, not really even comparable to the "Killed By Death"'s, as the stuff here really is not the ultra-ultra pricey or obscure, but the selection is pretty kooky. The well known groups include the SUBHUMANS ("Oh Canaduh"), the ROTTERS, the STIMULATORS and the USERS which as scum comps go, is pretty unspectacular. In the second category is the somewhat overlooked, but still good, stuff as evidenced by the killer CHEATERS ("How Would You Like To Be The Ice Man?") tune, the power pop DAZZLERS, the MC5-ish JUMPERS, the UGLY ("Stranded In The Laneway..") and a perennial favorite of mine the PSYCHOTIC PINEAPPLE ("Ahead Of My Time") and even good tunes from CHINAS COMIDAS and THE ENEMY (two Seattle bands not known for stellar material). Lastly, you get some UK bands thrown in to round off the package including the so-so PIGS and the pretty decent KIDZ NEXT DOOR (with JIMMY PURSEY's brother). For what it is, the selection is actually pretty good, decent liner notes too. (JY)
(no address)

V/A - "Suck My Life, Suck My Death"

This Japanese thrash-core compilation consists of four bands - LEGO, FISHY, RAZOR'S EDGE, and FOOD - that further attest to the fact that Japanese bands kick ass in any punk sub-genre they choose to. Stateside aficionados of bands such as NO LESS, SPAZZ, and NOOTHGRUSH should find a lot to like here. Money grows on trees, a.k.a. parents, so add this one to your collection. You won't be disappointed. (JV)
(MCR Company, 157 Kamiagu Maizuru Kyoto, 624-0913 JAPAN)

V/A - "The New Breed" EP

Just as the title states this is the new face of hardcore. Young kids from the suburbs of Chicago releasing their anger in bands like LANDMINE, BREAKER, LAST IN LINE, and KUNGFU RICK. All the bands are fast solid hardcore that are a step above generic and a step below amazing. I really got into the XXX posicore style of BREAKER. So if you're bitter and jaded then skip this record and go hang out with your lame friends and talk about the old days. Otherwise do yourself a favor and check out this release. (RC)
(DC Records, 574 Carlisle Ct, Glen Ellyn, IL 60137)

V/A - "Straight Into The Action" LP

20 bands of lo-fi, mostly SUPERCHARGER influenced rock 'n' roll/punk. I'm not to much into this type of shit, but the JABBERWOCKY, NO TALENTS, and POISON IVVY tracks are quite good. As I say though, this isn't really my thing. (JF)
(Wild Weekend Records, Ludkin-Heide 23, 48291 Tilgte, GERMANY)

V/A - "Transition Period" EP

This record has a collection of three very good punk rock bands for your full-volume entertainment. DICK SPIKIE starts the punk noise with "There No Child But No It" and continues with another uptempo rocker "Time Bomb", containing gruff lead vocals with harmonies. Side two pairs YOUTH ANTHEM with DISCOCKS. Both bands turn in a spirited selection. YOUTH ANTHEM has a deep growled oi tune "No More Violence". Great! DISCOCKS contribute the oi anthem "O.P.D.L.". This is very strong street music! (BR)
(MCR Co., 157 Kamiagu Maziru, Kyoto 624-0913, JAPAN)

V/A - "Two Times As Good As One" 10"

Actually, this is a split record with BONGOLOCOS on one side and KING TRASH FANDANGO on the other... both bands from Spain. I don't know what to think so far......I guess you would call this type of music 'punk', but I don't even know what punk is anymore. This shit is too fast and generic fer me...... let's hear the other band on side two.... Oh shit... low-fi surf...... next song is tribal psycho-billy crap..... p-r-e-t-t-y-f-u-c-k-i-n-g-l-a-m-e!!!!!!!! Liner notes all in Spanish.... thank god I can't read them..... (SW)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

V/A - "What Is Crust? What Is Melo-core? Be Different Hardcore?" CD

Ah yes, the eternal questions. This is a 14 band Japanese hardcore comp that delivers the goods mainly in the 'crust' department. Everything from the known (BARRICADE, FRIGORA, DISCLOSE, ARGUE DAMNATION...) to the unknown (LOVE STORM, MAX HEAD ROOM, BUG STATE...). If your a fan of traditional Japanese hardcore, or are into finding out why Japan rules in the crust arena, pick this up! (MW)
(Vinyl Japan, Hamada Bldg. 1F, 4-7, 7-Chome, Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)

V/A - "You, Who Are Innocent, What Have You Done Worthy Of Death?" EP

This is a benefit seven inch for Vegan Outreach and Farm Sanctuary. UPSET, MORNING AGAIN, DETESTATION, THO KO LOSI, and CAPITALIST CASUALTIES each contribute a track apiece. The standouts were the CAPITALIST CASUALTIES and the UPSET tracks. Good sound quality and for a good cause. (CW)
(Catchphraze, PO Box 533, Waddell, AZ 85355)

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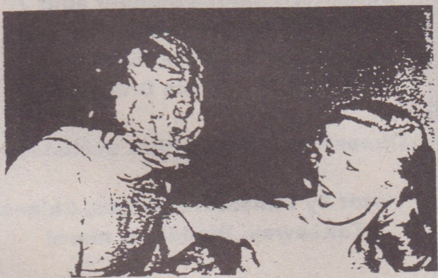

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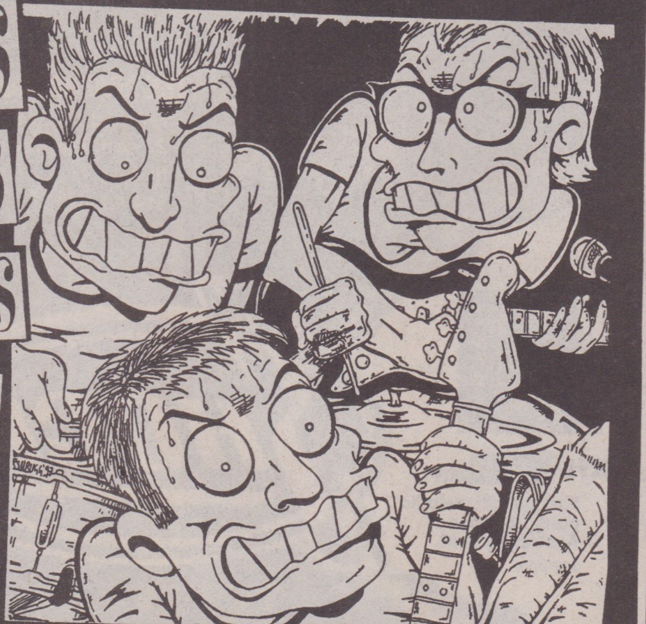

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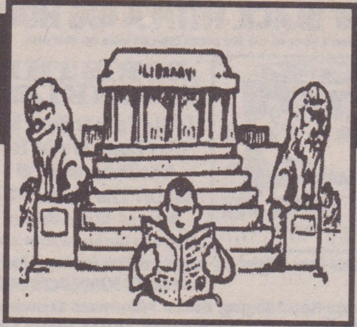


BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

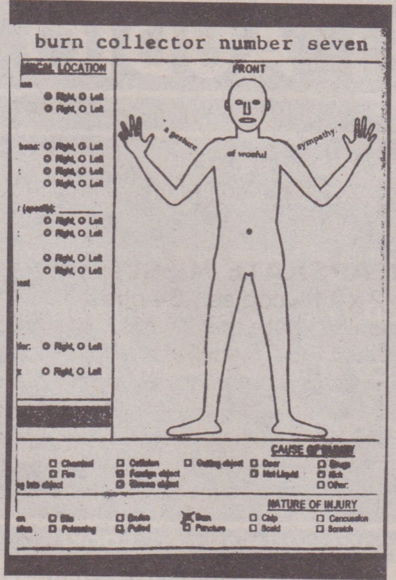
Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines, poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Price listed is cover price unless marked as post paid. Thanks a lot, Mikel and Jen.

ALERT #2 / $1 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
This zine is very political and includes pictures of Polish punks (pretty pimpin', eh?). Okay, I'll stop fucking around with my p-words and get on with the review. I liked this zine. I liked the politics of it and how it dealt with serious issues but didn't come across as too harsh. There were things on animal rights, anarchism, vegetarianism, a fun crossword puzzle and much more. Buy this and become enlightened. (LB)
PO Box 40006 / 15 King St.S / Waterloo, ON / N2J 4V1 / Canada

ALL FOR NOTHING #2 / $1 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
This zine tells it like it is. Serious issues are brought up in a friendly but uncompromising way and the guy who does this can write damn well. Check out some of these sentences he writes: "She pulled something out of her fat police car doughnut cushioned ass about him being notorious for stealing," "My method of living does not generally run the same gauntlet as the one my mom has hoisted up in in her flagpole of a brain." This is a zine you will want to read again. (LB)
Ivan / PO Box 26043 / Langley, BC / V3A 8J2 / Canada

ALLIANCE FANZINE #1 / $1+3 stamps
8 1/2 x 11 - newsprint - 32 pgs
This is a hardcore zine covering primarily New York and the Northeast US. Mostly the straight edge type of coverage, but occasionally something else creeps in (like the Bouncing Souls interview). Interviews with Kill Your Idols, Shutdown, and Inside. Perhaps the most interesting part of the zine is the obscure scene reports section, where the kids tell about what it is like in anonymous places like New Providence NJ, and New Bedford MA. Overall, this zine has lots of creative energy, and obvious effort went into it. A must for the kids. (CW)
Pat Callahan / 580 Center Dyre Ave / West Islip, NY 11795

AM I PUNK YET? #4 / $?
5 1/2 x 8 1/2 - copied - 28 pgs
This really reminds me of the old school punk zines that used to be around. You know, before zines had major label ads in them, before they were all done up on the same computer program. Cut and paste, ripped paper layout, crude comics- now this is a zine that actually is punk. Pieces on the Anarchist Black Cross, interviews with Operation, Cracked Cop Skulls, the editor of Gibbering Madness fanzine, some ramblings on the Swedish punk scene, and zine and record reviews. My only gripe is that the interviews weren't very probing, they were more like yes or no questions (5. Are all in the band vegan/vegetarian? All: Yes.). (TT)
D & U / PO Box 172 10 / 104 62 Stockholm / Sweden



A PUNK KID WALKS INTO A BAR #10 / $1 ppd
8 1/2 x 11 - newsprint - 32 pgs
This zine just keeps getting better. I always look forward to finding this in my review pile. Basically, anyone with half a brain should find this and read it. Other zines aspire to be this cool, but sadly, few achieve such lofty heights. I'll stop now. (JW)
PO Box 254 / Rye, NY 10580

ARSENIK #6 / $3 ppd
8 1/4 x 6 - offset - 52 pgs - Italian
Nice-lookin' Italian zine with interviews with the Hentchmen, Stipjes, Demented Are Go, I Cosmonauti, articles on Jean Rollin, the Saints, movie, zine, and music reviews. The whole thing has a sort of garage-surf-horror edge. Long on reviews and articles, short on world political opinions, well-done and well-laid-out. Their motto: "Kill a punk for rock and roll." Liked it. (TD)
Falleo Barbara / Via Giustino Fortunato 123 / 71100 Foggia / Italy

BAD STAIN #4 / $2 ppd
8 1/2 x 11 - newsprint - 56 pgs
By all accounts, this is a pretty good zine. The layout (though unimaginative) is ok, there's lots of reviews, interviews and rants. There's some things that bug me about it though. First, the interviews; about 75% of them are reprinted from other zines. And they're set up in such a way (and I'm not saying this was intentional) that makes it look like they were written for *this* zine. A couple actually printed the name of the zine they were pulled from, but most didn't. Now, I'm not saying that's necessarily dishon-

est, just a bit confusing and peculiar. Plus, what's the point of having a zine full of reprints ('cause there's a few articles reprinted here as well)? Anybody can go out and pull stuff from other zines, throw in some editorials, and watch the free records and ad money roll in. But why would you ever ... oh, I see. (JC)
PO Box 6869 / Phoenix, AZ 85312-6869

BED-RUCK #4 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Man, for some sort of tough guy skinhead the person who does this sure does whine like a little beeeyach about how *MRR* unjustifiably badmouths skinheads. "Oh boo hooo, woe is me...". Anyway, there isn't much to this, the fourth and final issue of this zine. The "Ten Good Reasons to Hate *MRR*" was amusing. The interviews with both George Marshall and Peter of Pure Impact Records are basically the editor kissing their asses. Other than that, there's a bunch of record reviews and lots of drawings of skinheads and knights in shining armor preparing for battle. What medieval battle gear and a 1900's urban youth subculture have in common is beyond me. Although it would be funny if skins started wearing armor, lugging around broadswords or maces and referring to their girlfriends as Guenavere. Oi, who says chivalry is dead. (RM)
Steve / PO Box 583 / Botsford, CT 06404

BOYCOTT QUARTERLY #15 / $5
8 1/2 x 11 - offset - 40 pgs
An excellent magazine and the last issue of it, sadly. This is probably the most (only?) rational thing I have reviewed in my entire *MRR* stint. Intelligent expose of Gannett newspaper chain, information - instead of pathetic whining - about McDonalds, a fine article on farmer's markets, a series of questions leveled against the makers of the Gardenburger, a fat expose of Nike, an article on the menopause-effect-reducing drug Premarin. All-in-all, an intelligent critique of our economic system *without* the supposedly punk and very misanthropic "answer" - prevalent elsewhere - of dismantling Western society, returning the Earth to the "peaceful" animal kingdom, and living, animal-like, in small communities with zero environmental impact - - covered in shit. Superb. (TD)
Center for Economic Democracy / PO Box 30727 / Seattle, WA 98103-0727

BURN COLLECTOR #7 / $1 ppd?
5 1/2 x 8 - copied - 16 pgs
Al has a gift for writing simply and still being funny and insightful. In this issue he writes about his shitty house, "Theology, or lack thereof" and the Unabomber. I loved this and laughed many times. Even the poem is good. No ads or reviews. No ordering info was provided so I hope a dollar will work. (JM)
Al Burian / 307 Blueridge Rd. / Carrboro, NC 27510

CENSOR THIS #9 / $2 ppd
8 1/2 x 11 - offset - 62 pgs
Das Klown, P.E.L.M.E., Energy 100, artwork, reviews, and much chaos. This particular issue contains a lot of editorializing and opinions about the issue of gun control, from all angles - nice when a trashy punk rock 'zine can actually provide thoughtful reading material along with all the porno cartoons. Great, rude, and worth a look. (JH)
PO Box 4312 / Sunland, CA 91041-4312

CHEAPSKATE #4 / $1 ppd
8 1/2 x 11 - copied - 34 pgs
Normally, I hate this kind of thing. Badly photocopied, handwritten, shitty layout etc. But this is actually, well, kinda charming. The whole issue is centered around working in a grocery store. There's the entertaining account of how the editor made it into the statewide finals of the Michigan Best Bagger Contest (he came in 8th place). There's a game in which you get points for spotting stereotypical grocery store employees that's really funny. There's also an interview with an organization (I use the term loosely) called S.A.N.E., who are apparently dedicated to removing Afghans from the backs of Dodge trucks. They're serious too. It's funny. There's also some anti police brutality articles reprinted from newspapers, a few reviews and some pointers on how to scam free food. Thoroughly entertaining. (JC)
81 Oakdale Blvd / Pleasant Ridge, MI 48069-1039

COOL BEANS #8 / $5.95
7 x 8 1/2 - offset - 66 pgs
Comes with a CD with Lee Ranaldo, A Minor Forest, and loads more, but it won't get reviewed here cause it ain't punk enough. Lots of good reading here, interviews with Modest Mouse and A Minor Forest, some writing by Lee Ranaldo, a cool bike tour diary, and bits about cab driving and sky diving. Could have done without the band tour diary (Fuck) just because I'm so tired of them, but the rest of this was very entertaining. A bit silly though, to say this comes with a "free" CD, when the zine costs $6. (GF)
3181 Mission St. #113 / San Francisco, CA 94110

CORRUPTION #1 / $3.50 ppd
8 1/2 x 7 - copied - 104 pgs
This is an interesting and strange personal zine with a cool, arty layout and lots to read. A lot of the writing is about sex, death, suicide, life, drugs, etc. There's a really long interview with someone about their piercings which is kinda like reading Modern Primitives, so if that floats your boat.... I liked this zine - the editor questions everything and tries to be real. Check it out. No music!! (MD)
Heidi / PO Box 2135 / Chula Vista, CA 91912

DECAY OF A CIVILIZATION #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Thank god for punks with a sense of humor. Simple black and white comics on idol worshiping, going vegetarian, war, Freud, and hanging out with the punks. This is the kind of comic zine that anyone could put out, and it goes to show that simplicity, with a good idea behind it, can be very refreshing. (TT)
Janne Nystrom / Kuusmiehenpolku 6A / 00670 Helsinki / Finland

DIET SOCIETY #8 / $1
4 1/4 x 8 1/2 - copied - 24 pgs
Light touches on The Prisoner, the sexuality of C3PO and R2D2, UFO's and the Zapitistas. I always appreciate this sort of zine because of the very personal (and not trite) quality to the interests exposed and due to the knowledge of some shared cultural markers. (AR)
4520 Bennett Ave #213 / Austin, TX 78751

DOLL #127 / ???
7 x 11 - offset - 138 pgs - Japanese Fancy pants magazine from Japan with lots of photos and articles and reviews that I can't read. This issue

features Chaos UK, Weston, The Offspring, AFI, Aus Rotten, Assuck, among other bands. (MD)
Boy Records / 3-59-9 Kohenji Minami / Suginami-Ku / Tokyo 166 / Japan

DOMINO THEORY #7 / 2 stamps
5 1/2 x 8 1/2 - offset - 32 pgs
A nicely laid-out personal zine here. Writings and rants bordering on emo, with some cleanly reproduced band photos, an article on the Situationist International, a few pages of original comics, and some reviews. Not bad, and anyone who likes Lung Leg is okay by me. (AM)
34 St Stephen St / Boston, MA 02115

EARQUAKE #57 / $2 ppd
8 x 6 - offset - 28 pgs - French
This consistent zine has interviews with Kirous, Les Cameleons, Rene Biname and Antisocial. There are also plenty of zine and record reviews. This small zine will keep one informed. (HH)
Frederic Leca / 88160 Le Menil-Thillot / France

ENTRANCE #1 / $1 plus stamps
5 1/2 x 8 1/2 - copied - 32 pgs
Very juvenile high school zine about girls, skateboarding, MTV and being a teenager. It made me glad I'm not one anymore. (MD)
Tyler / 57 Valley Rd / Warren, CT 06777

EYECANDY #5 / $1 ppd
5 1/2 x 8 - copied - 60 pgs
There's a fair amount of writing here, but overall I wasn't too interested. There are columns that range from all right to dumb whining, interviews with the Assmen, Dr. Bob's Nightmare and Racer 10, some reviews and ads, and their distro list. You could do better for the dollar. Also included was #1.5, which is reprints of similar rants from *SIP* #1 and 2. (JM)
7741 Ohio St. / Mentor, OH 44060

FALSE SENSE #6 / $1 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
Spazz and Capitalist Casualties are the bands interviewed in this political / hardcore zine from North Carolina. Along with the interviews, we have articles on political prisoners, Shell Oil's exploitation of Nigeria and the Zapatista struggle. Most disturbingly, however, is a short piece on the fact that Brandon's high school doesn't allow pictures of interracial couples in the yearbook due to the fact that the principal thinks this would "look bad for the school." Somebody get this kid a lawyer! (SS)
Box 49641 / Greensboro NC 27419-9641

GENERATION LATEX #6 / $2
5 1/2 x 8 1/2 - printed - 56 pgs
This is a drug-free-antipornography-yet-still-a-meat-eater type of sXe zine with stuff like a review of fast food restaurants, calling Chuck E Cheese restaurant on its age discrimination, and the lowdown on the shitty jobs the editor's had to put up with. Why send this to us to review when there are two (yes, two) anti-*MRR* rants? (Confidential to the editor: there is no policy against reviewing demo tapes. It's just that no one wants to do it!) Still, it made me chuckle a couple times which is a lot more than most zines I've read lately have. 0 pages of reviews, but comes with a music review supplement. (TX)
70 Victoria Blvd / Kenmore, NY 14217

GRINNER #5 / $2 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Just lots of silliness here. Personal stories about growing up and the stupidity of society in general. Some is pretty amusing, and although a bit 'laddish' at times (a lad is like an English redneck) the self deprecation keeps it more on the humorous side. (GF)
75 Winsover Rd. / Spalding Lincs / PE11 1EQ / UK

HELLBENDER #11 / $2
8 1/2 x 11 - copied - 52 pgs
What an annoying fanzine, not to be confused with the band. Not only do we get bland, run of the mill interviews, we get treated to the editors' condescending comments and put downs, and one out of place personal column about rape. I'm not interested in their "I'm better than you" arrogance. Interviews include Misfits, Fury of Five, Subzero, MxPx, Lounge, Joshua, and Blood For Blood. It's amazing they find anything to keep them in the scene when they can't find anything positive to say about it. (JA)
Jason Horton / PO Box 547 / Vails Gate, NY 12584

HELP, MY SNOWMAN'S BURNING #3 / $2 ppd
5 3/4 x 8 1/4 - copied - 40 pgs
This zine has some great, some boring, and some in between. I loved the longest piece in here, "You're My Kung Fu Girl," which is mostly a history of women's status in China. There's also decent stuff on Roberta Gregory, eco-friendly shopping, cars and roads in NZ, the Simpsons, board games, DIY, etc. There's some filler, but no ads or reviews. It looks pretty nice and the price seems fair. (JM)
PO Box 14562 / Kilbirnie / Wellington / New Zealand

HOOFSIP #40 / $1.50 ppd
8 1/2 x 11 - copied - 24 pgs
Number forty, really? This must be a joke. This is a poorly laid out zine with transcriptions of the editors prank phone calls, show reviews and a very hard to follow interview with Boy Sets Fire. I really expect more from a zine that's put out forty issues. (SS)
Box 7636 / Bloomfield Hills, MI / 48302-7636

IMPACT PRESS #13 / $1 or 3 stamps ppd
8 1/2 x 11 - offset - 40 pgs
This is mostly writing on social/political issues like cloning, bulimia, current events, the Confederate flag, etc. Overall I thought the writing was pretty good. Neatly laid out; plenty of ads and some short reviews. Free in Florida stores, but worth a buck. (JM)
10151 University Blvd / Suite 151 / Orlando, FL 32817

THE INNER SWINE vol.4 #1 / $2
8 1/2 x 5 1/2 - copied - 64 pgs
There's not a lot that I can say about this that the editor hasn't already said: "64 pages of badly photocopied, grade B writing and sophomoric opinionating...". Actually this is one of the more entertaining things that I've read lately, well thought out articles on pornography and sex on the internet, among others, all infused with a healthy dose of cynicism and humor, and equal helpings of alcohol and misanthropy. My mom would not like this, but yours might. Ask her. (JW)
293 Griffith St # 9 / Jersey City, NJ 07307

IT'S ALIVE #16 / $1 ppd
8 1/2 x 11 - offset - 56 pgs
Another fat issue of Oxnard's premier publication. I can't emphasize what a nice job this is, a pleasure to hold. Dedicated page after page to all the best stuff about hardcore and 'Nardcore, with interviews with Scott Rad-

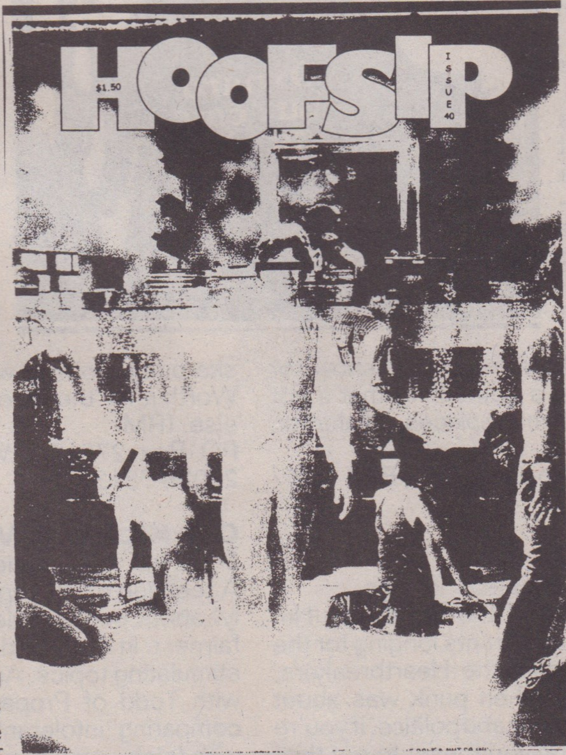
insky, In My Eyes, and a reprint of an old Youth Of Today interview. Better than the interviews, though, are the photographs of old and new bands side by side, like Ignite, Bl'ast, 7 Seconds, Half Off, Spazz, and Ill Repute, and the many pages worth of old flyers. I'll admit there's something of a nostalgia trip involved with something like this, but it's totally fun to look at. Not to mention the sharp, clean (all cut & paste) layout too. Can't recommend this highly enough folks. (AM)
Fred Hammer / PO Box 6326 / Oxnard, CA 93031-6326

JABONI YOUTH #6 / $3
8 1/2 x 11 - offset - 72 pgs
College can really fuck you up. Jaboni Youth before college was surely a naive, idolizing, inarticulate series of rants from an overly intelligent and sensitive person who was under stimulated. Years later, J.Y. has grown up in mostly literate ways. It reads as sophisticated; interviews with post-Rodan Jason Noble and Jeff Mueller, rants by college kids on strutting, Kenya, the Millenium and the not delivered CMJ keynote speech by John Darnielle. This is a quality product (besides the ads, which always belittle labors of love...) with the most care being taken on the reviews, each of which reads like an essay (or a "critique") and ring generally true. Good. (AR)
PO Box 200069 / New Haven, CT 06520

JANK #10 / one stamp
11 x 17 - copied - 1 pg
Awesome, awesome! Have you heard that one of the cast members of *The Wizard of Oz* hung himself and it's captured in the film??? One of the many entertaining facts in this fold-out zine that's almost too cool. Some comics, some writing, and President of the Month. Definitely something to look forward to every month. 1/8 of this issue is reviews. Recommended. (TX)
PO Box 791 / Berkeley, CA 94701

JAWA #1 / $2 ppd
8 1/2 x 11 - copied - 28 pgs
An interesting zine here, by straightedgers from New Zealand, with a good attitude and a sense of humor. They seem to have the idea that hardcore was supposed to be fun, not about who's not vegan or who lost the edge. Great interviews in this issue - they get some cool stuff out of subjects Ian MacKaye, Ten Yard Fight and Balance. Definitely one to watch in the future. (AM)
PO Box 9263 / Te Aro / Wellington / New Zealand

JAWA #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Hot on the heels of issue one, here's another great helping of this hardcore zine. The main feature is the Earth Crisis interview that MRR didn't run because it didn't really confront them on their fucked up shit, but it's still an interesting read. There's also some local news and scene gossip, and an interview with State Of Grace. You know, I've been reading articles in zines criticizing aggressive dancing at hardcore gigs for over ten years. I can't believe it's still a problem. That's progress, I guess. (AM)
PO Box 9263 / Te Aro / Wellington / New Zealand



JOHNNY CAN'T READ vol 3 #3 / $1 ppd
8 1/2 x 5 1/2 - copied - 40 pgs
This is a Canadian zine of anarcho-punk politics, personal stories and a few hand-drawn comics. There was a section about "what songs make you cry?" apparently by Shawn (the main writer) and his friends. The ones who explained why the songs were special were interesting, but some people just gave lists. There was a really funny story about a redneck, and one about a New Year's party that didn't make much sense. Thoughtful reviews and some jokes, that you probably already had forwarded to you if you have e-mail, round out the issue. Basically good, but more thought needs to be put into the political articles, if they are meant to be persuasive. (BC)
Box #20105 / Green Acres PO / Thunder Bay, ON / P7E 6P2 / Canada

LEHIGH VALLEY F.O.E. #39 / $5 with CD, free without
8 1/2 x 11 - printed - 56 pgs
Big newsprint thing similar to what was enclosed in the *MRR* "P.E.A.C.E." compilation a decade ago. Comes with big fat compilation CD. Has a page of lyrics and graphics for each band on the comp; also has lists of best punk albums ever; huge review section; advertisements. Since I didn't get the CD, I just don't know what to say...also contains South Park parody-poster. (TD)
PO Box 4 / Bethlehem, PA 18016

LOCKDOWN #2 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
This is a cut and paste zine containing various subject matter. There was a little piece on Dorothy Day, which was informative, but printed in a creepy "cursive" font that irritated my eyes. Fortunately the whole zine was not that way. The interview with Atom And His Package was pretty silly. Several personal rants throughout the zine consisted of high school punk stories, the evils of credit cards, a European travel diary, and topical issues. Most of the record reviews were of releases out for a while now. *Lockdown* is worth the buck. (CW)
PO Box 1781 / Spokane, WA 99210

MEGA SUPERSLURP #1 / $1+ stamps
8 1/2 x 11 - copied - 12 pgs
Now that "retro '70s" junk is thoroughly done, people are slowly trying to document the horrible '80s. This issue is a disjointed attempt at looking at eighties pop culture, primarily trends in music and film. Though short, it is informative, and points out some obscure little details at times. The zine falls short in its scope, selecting essentially what he thought was worth remembering from that period. (CW)
Boone Stigall / PO Box 329 / Columbia, MO 65205-0329

THE MORE THINGS CHANGE #2 / $2
5 1/2 x 8 1/2 - copied - 52 pgs
This issue is kind of a companion to *Drop Out* zine, it being the education issue. The editor just dropped out of high school and the reasons and events that lead up to his decision are chronicled here. This is researched well, with lots of education/oppression related quotes and articles on

textbooks, censorship, and violence in schools. I wish I was in high school again just so I could say this zine inspired me to drop out. Comes with a 52 page "course reader" supplement of excerpted articles about fighting back and alternatives to the current school system. 0 pages of reviews. Recommended. (TX)
David Hyde / PO Box 1319 / Stuyvesant Stn / New York, NY 10009

NEAT DAMNED NOISE #9 / $4 ppd
8 1/2 x 11 - copied - 54 pgs
Unless you're a fan of the Damned, you ought to move on to the next review. *NDN* is the product of one man's obsession with that particular group, and features news, interviews, photos and record information that relates to the Damned, people who toured with the Damned, childhood friends of the Damned, former girlfriends of the Damned, you name it. All rendered with the intense devotion of the most dedicated fan - like I said, if you're not a hardcore Damned fan then you probably won't get it. If you are, then this is yer 'zine. (JH)
PO Box 42850-2850 / Houston, TX 77242-2850

NEVER REVERE #1 / 3 stamps ppd
8 1/2 x 14 -copied - 36 pgs
Personal and kinda arty, there's a lot of introspection here. Sexism, anorexia, the military, abortion rights are dealt with in a mix of essays, statistics and stories. The style flows a little too freely for me to click with. (MJ)
Sera Bilezikian / PO Box 1648, Grand Central Stn / New York, NY 10163

9 AND A HALF LEFT #4 / 50¢ or two stamps
8 1/2 x 5 1/2 - copied - 40 pgs
9 and a Half Left is an interesting personal zine written by a punk in Ohio. He is enthusiastic about the band he is in and writes a compelling piece about their first show. Another section focuses on moving into a new apartment and leaving his best friend behind. Interspersed is a story about liking a girl who sees him as a friend. At first the terrible spelling bothered me, but I didn't notice by the end, because the writing was so good. It wasn't done on a word processor, and mistakes are forgivable when there's no spell check. (BC)
PO Box 771402 / Lakewood, OH 44107

NON-SECULAR #4 / free
5 1/2 x 8 1/2 - copied - 16 pgs
Christian zine. Badly typed. Good writing. The problem that of course will slap this poor fellow in the face is that punk and hardcore are almost necessarily anti-Christian in that they perceive things like the Catholic Church as big ugly institutions and ideas like God as carrots to lead donkeys. (My problem with this fellow's thinking is that deterministic ideas - such as all misfortunes being the will of God - fail to recognize the human capacity to shape one's own destiny, rendering people impotent.) Mainly journal-type stuff about his mother's death and his misadventures in the punk scene. He admits he has been diagnosed as a schizophrenic, so this ends up as a most interesting artifact and one of the few zines I'll keep. (TD)
Dan Opperman / 1967 B Water St / Stevens Point, WI 54481

NO SOH #3 / $1 ppd
8 1/2 x 5 1/2 - copied - 12 pgs
A short English cut and paste zine with an interview with Dick Lucas, some reviews and bad jokes. What sets this apart is that there were a couple of stories about the editor hanging out with his girlfriend who is in a wheelchair, and what it's like trying to go to shows or wherever. That's something that's not really dealt with many places, let alone in punk rock. (MJ)
66 St. Paul's Road / Bristol BS8 1LP / England

NUMB #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
The mouthpiece of the Dimestore Haloes. Attitude laden rants longing for the days of the Dolls, the Heartbreakers, and the Clash, when punk was about arrogance, glamour *and* politics. If you're a fan of the band you'll want to get this, and if you've never heard of them, it's still worth a read. They make some good points. Rock and Roll, kids. (AM)
PO Box 391785 / Cambridge, MA 02139-0018

OH POOP SANTAS DEAD #2 / stamps
5 1/2 x 11 - copied - 20 pgs
This was a refreshing change from your standard high school jokester zine. The editor has a lot of intelligent and interesting things to say and made me remember the frustration and futility of our public education system. He writes about his anger at his Christian upbringing, being told that he can't express his opinions at school, being accused of being a white supremacist for looking punk and the evils of the JROTC. A very promising publication. (MD)
Ben / 622 Silversmith Ln / Charlotte, NC 28270

OINK #5 / $4 ppd
8 1/2 x 11 - offset - 24 pgs
Yet another installment of this budding oi, ska and punk zine. The highlight of this is far and away the record it comes with (see review section). Aside from that, there's a bunch of interviews with the bands on the bonus ep as well as a few other bands which don't go beyond the usual "what do you play? What beer do you drink?" type questions. There's an decent article on the Spanish oi scene and a piece on ska punk, both of which are so, so. Worth it for the record and not much else. (RM)
PO Box 27813 / Washington, DC 20038-7813

O.J. KILLED ELVIS #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
A teenage misfit yapping (but cleverly) about punk, society, drinking, unfairness in the world, and more such stimulating topics. Amusing interview with Todd of Propagandhi. Editorial comparing intolerant straightedgers with (sigh....you guessed it...) Nazis. Highly entertaining four-panel comics describing strange dreams. (A whole zine of *that* would've been intriguing.) A shocking article about teen deaths in American "correction camps." Interview with a band called the UFOs. An anti-sports rant. A dentist horror story....all done on a dot-matrix printer. He'll send you free copies if you

send him a 10-question interview for him to answer to be printed in your zine. (TD)
Mike Croft / 123 Shady Hill Road / Apalachin, NY 13732

PANICOS #5 / $10
8 1/2 x 11 - printed - 74 pgs
This is fucking incredible! It exemplifies what can be wonderful about zines; obsession, detail and a great deal of quality aesthetic judgment. Specifically, *Panicos* is about all things related to masked wresting (i.e. Mexican wrestling). This issue seems more interested in the mask itself (as trope and convention) than wrestling per se, but it comes off as impressive. The cover price is high, but consider it an investment in an excellent coffee table book (er, zine). (AR)
Spaceman. Productions / 689 Queen St. West Box 193 / Toronto M6J 1E6 Canada

PARTYZANT #12-13 / $2 ppd
8 x 6 - printed - 96 pgs - Polish
This zine consists mostly of band interviews including Integrity, Baby Gopal, Warzone, Dr. Strange, Ignite and plenty of others. There are also plenty of reviews of new records and live shows. This is a good zine for checking out the Polish scene. (HH)
Gregor Kazuro / UL. Rydygiera 20D/ 51 / 87-100 Torun / Poland

PHASE ONE FANZINE #3 / $1 ppd/$2 world
8 1/2 x 11 - copied - 20 pgs
While I respect this guy's sincerity, I did not like his zine. Even though there is talk about straightedge being a revolution, a different way of thinking than society's standards, this whole thing smells of new school, white boy, suburban middle class luxury. This guy is catholic, pro-life, can't make up his mind about the death penalty, and looks down his nose at pet owners, teen mothers, and anyone else not like him. While I support a positive, youth crew kind of mentality, I can't overlook the self righteous crap. I am sick of this kind of attitude giving the rest of straightedge a bad name. (JA)
Eric Stout / 104 Paris Ln / Summerville, SC 29483

PUNCHING THE CLOWN #1 / $1 ppd
8 1/2 x 11 -copied - 24 pgs
A lot of work obviously went into this first issue of *Punching The Clown.* It contains interviews with Hatebreed, Sick Of It All and Brand New Unit. Unfortunately, the interviews never seem to go beyond the usual "So who's in the band?" kind of questions. Besides that, a good first issue from these kids in Canada. (SS)
Tim / 367 Blue Haven / Dollard, QC / H9G 1S9 / Canada

PUNK ROYALE #4 / $1 or 3 stamps ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is good. Nice layout, descent columns, funny stories about riding the bus, interviews with Everready, H2O, 206 Records & Veteran Flashbacks. There's also an article on the mistreatment of farm animals (written by someone who *isn't* a vegan, or even a vegetarian), some zine & record reviews, and more various short stories & tidbits. Definitely kept my attention. *See,* all half size copied zines don't suck. (JC)
9833 159th Pl NE / Redmond, WA 98052

THE RIGHT PATH #3 / $1 ppd
8 1/2 x 11 - copied - 26 pages
Ohhh, this is the wrong zine for me. First of all, let's examine the look of it; I had to check inside to find the name, since it was illegible on the cover. Strike one. The inside is cut and paste hell, with badly reproduced photos and typewriter text with plenty of grammar errors, and the whole thing is held together by 3 staples on the left side. Now, personally, I'd rather see a zine with no binding at all, rather than have to fold back all the pages and eventually end up taking the damn things out anyway. Strike two. The content joins hardcore, metal, graffiti, and rap together for 26 pages chuck full of shit I care absolutely nothing about. The kicker is the preachy straightedge stance taken by the editor. "Why do you do the things you do? Does it make you feel good inside? Are you covering up your boredom with a "great buzz?" Do you think she will feel better after you two are done "making love?" Strike three. But, you don't have to listen to me, I was probably smoking crack and having premarital sex whilst writing this review. (JC)
49 Wilcox St. / Rochester, NY 14607

ROTE KUH #8 / $4 ppd
8 x 6 - offset - 48 pgs - German
This issue of the *Red Cow* includes interviews with the bands The Bam-Bams and the Yum-Yums. Also included is a good review of the final Cock Sparrer show in Germany with Oxymoron and Mad Sin. Finally there is also an interview with Germany's oldest punk rocker Sigi Pop, plus the usual assortment of record reviews and other fun reading. (HH)
Danny Winkler / Elsterwerdaer Str. 37 / 04932 Proesen / Germany

6 VOLT #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Pick of the month! Crusty punx, this is for you. Awesome comix, beer, beer, beer, how to make your own tattoo gun, and the most interesting tour diary I've read in my career so far. This romantic li'l editor can really write and has a great sense of humor. Who else would print that wig story, or the joke page? "Where do you hide a crusty punk's weed?" No, we're laughing *with* you.... 0 pages of reviews. Recommended. (TX)
PO Box 80111 / Lincoln, NE 68501-0111

SLINGSHOT #60 / $1 ppd
8 1/2 x 11 - offset - 20 pgs
This is an excellent political newspaper out of Berkeley, CA with a definite pro-environment, pro-labor left-wing stance. Some of the topics addressed include Oakland tenants organizing against landlords, the struggle to save Ward Valley, a report on a general strike in Puerto Rico and much more. A great source of information on topics and events you won't find in the mainstream press. I say subscribe. (RM)
3124 Shattuck Ave. / Berkeley, CA 94705

SMELL OF DEAD FISH #49.2 / $1 ppd + stamps
8 1/2 x 11 - copied - 34 pgs
There are so many different things in here—weird stories from the newspaper, memories from a trip to Mexico, weird poems, stories, record and zine reviews and more. My, my! A nice zine (even though the handwritten parts can be a little hard to read) that is well worth $1. (LB)
Skott Cowgill / PO Box 484 / Pensacola, FL 32597

STRANGE WEATHER LATELY #2/3 / $3.50 ppd
8 1/2 x 5 1/2 - offset - 28 pgs

First off I should say that *Strange Weather Lately* is a comic book, and this is not the sort of thing I normally review. However, I've got to say these two issues really held my attention. The art and dialogue were well executed and I'd recommend this to anyone with a taste for comics and a dark sense of humor. (SS)
Metaphrog / 34 Springhill Gds / 1/r, Shawlands / Glasgow G41 2EY / Scotland

STUPID OVER YOU #4 / $4 ppd
8 x 6 - copied - 76 pgs - German
This punk / hardcore zine comes from the Berlin environs. Inside it are interviews with Ostsioux, Schweinerock, SOS, Gee Strings and The Smiths. There are also scene reports from Poland and Sweden plus lots of record and zine reviews. (HH)
H. Draewe (bei Fiedler) / Schwedter Str. 94 / 17291 Prenzlau / Germany

TEENAGE WARNING #24 / $4 ppd
8 1/2 x 11 1/2 - offset - 36 pgs
Despite being from Belgium, this slick Oi zine is in English. They got interviews with The Reducers, The Anti Nowhere League (see? someone takes them seriously) a really good one with The Toasters, and a really sketchy one with some band from Atlanta called Man's Ruin; question - "People might get confused when you name Skrewdriver as one of your favorite bands." Doesn't confuse me, mate I think I got that pretty well sussed. The band says something about not caring about lyrics, and it's on to the next question. I'll give these folks the benefit of the doubt since I'm sure they did this interview through the mail, but why put them in the zine at all? Until Oi people drop their obsession with uniforms and stop posing with baseball bats and stop mamby pambying around with racist overtones, I will continue to consider you a bunch of wannabe thugs worthy of being completely ignored. (GF)
Postbus 46 / 9050 Ledeberg 1 / Belgium

T.V. SAVAGE #1 / $1
5 1/2 x 8 1/2 - copied - 24 pgs
This zine is mainly autobiographical, consisting of stories about going to shows, hanging out at cafe's and the like. There isn't really anything mind blowing or risky here, just stories, a little fiction, and zine/record reviews. Yes, Black Fork fucking rocks. (TT)
Ear to the Ground Publishing / 1442A Walnut Street #419 / Berkeley, CA 94709

10 THINGS JESUS WANTS YOU TO KNOW #18 / $3 ppd
8 1/2 x 11 - offset - 58 pgs
I haven;t read one of these for a long time, and I been missing out! Interviews with The Splash 4, Empty Records, The Suspects, Meg Watjen (Booker at The Velvet Elvis, cool), and Debbie Goad (Answer Me!). Hey, guess what she says about Jim Goad? He is an abusive asshole! Who woulda thunk? Oh, but what a great writer...(yawn). I really like the focus this zine has on it's local scene. Lots of columns which didn't thrill me, but with so much going on, it's certainly no loss. Don't forget the metal / grindcore reviews! (GF)
8315 Lake City Way NE #192 / Seattle, WA 98115

THIRD GENERATION NATION # 10 / $4 ppd
11 1/2 x 8 - offset - 48 pgs - German
This zine sent me a hundred bucks for a good review hoping it would make them rich and famous, so here it goes. As usual this zine has great photo covers worth cutting out and tacking on your wall. Inside, this months fave bands are the US Bombs, and New York's Heartdrops. Also included are interviews with Kevin K., the Damned, Diggy Style and finally a punk cookie making course. There are also loads of reviews and plenty of cool ads to buy records. *3rd Generation Nation* always a fun read! (HH)
Ralf Hunebeck / Muhlenfeld 59 / 45472 Mulheim / Germany

TRASH TIMES #2 / $1.50
5 1/2 x 8 1/2 - copied - 22 pgs
This is kind of a garage music/ cult movies kinda thing. The band interviews (the Oblivians, Greg Lowry) actually have interesting questions, like asking about equipment. However, it's too little of a good thing for the money - more content and less filler next time, please. 12 pages of reviews. (TX)
PO Box 248 / Glenview, IL 60025

THE TROUBLE WITH NORMAL #32 / $1+3 stamps
8 1/2 x 5 1/2 - copied - 64 pgs
The first part of this zine out of Missouri was mostly reviews of shows the writer saw on a train tour of the Northwest and the Bay Area. The writing was tedious, like something written to impress his eighth grade English teacher, and the reviews were too long. Also, it seems a bit superfluous to give each piece a by-line, when one person writes everything in the entire fucking issue. I did agree with what he thought about the SF shows I had seen. The two interviews, one with Word Salad, and the other with Whorehouse of Representatives, were really interesting, even though the same questions were used. The music reviews were concise and well thought out. About twelve pages were really worthwhile, but the rest seemed contrived. The writer just tried too hard. (BC)
PO Box 329 / Columbia, MO 65205-0329

TRUST #68 / $(?)
8 1/2 x 11 - offset - 66 pgs
The German equivalent of the magazine you're reading, if you will. Long-standing and respected by all counts, *Trust* leans more towards the "modern hardcore" edge of things - Atari Teenage Riot, stuff on internet connections, columns that resemble those in *MRR*, Baffdecks, the World/Inferno Friendship Society, a German translation of the "You're Dead" article from last years' *MRR*, and the usual conglomeration of reviews and information sources. Very "stately" in its layout - naturally it's all auf Deutsch, but

don't let that stand in your way. (JH)
Postfach 43 11 48 / 86071 Augsburg / Germany

U.S. TRASH # 3 / free
8 1/2 x 5 1/2 - copied - 44 pgs
How can I put this? It's great that the editors have reached that point in their lives where they have become aware of politics, and it's great that they've managed to sit down and write more or less coherent rants about their new found political beliefs, it's just that throwing around terms that you don't really understand, like "Nazi" and "fascism", don't do much to further your cause. Not too mention over simplifying things to the point where they bear no relationship to reality. Here's a hint: study the issues, debate someone who disagrees with you, and then write your article. I do have to mention that there was one article in here that was actually fairly well done, "What Sgt. Eddie should have taught me" was definitely the best thing in here. Also, there are a couple of mediocre interviews and a competent review section. (JW)
PO Box 5816 / Edmond, OK 73083-5816

VERBOSLAMMED #9 / $1 + 2 stamps ppd
8 1/2 x 5 1/2 - copied - 38 pgs
This zine "rips", to borrow from Tommy Lee, but that's a different story. Unlike Pamela Anderson, this looks good and has substance. It's all about radio, more specifically women and radio. There's instructions on how to build a foxhole radio, a history of women in radio, stories from ladies' about their shows. It is just great, and I've even been listening to the radio more since reading. (MJ)
PO Box 1113 / Portland, OR 97207

W.G.O.I.M.P. #7 / $0.75 or trade
8 1/2 x 11 - copied - 22 pgs
Don't judge a zine by its cover. The writing in this zine is much better than the huge picture of "Do" from the Heaven's Gate cult would lead you to believe. There are many columns and rants including a column encouraging a midget rock revolution and almost two pages of observations made at a Strife show ("The amount of chicken legs here is uncountable—is this a farm?," is my favorite). Check this zine out, its only 75 cents and worth it. (LB)
C.J. / 488 Green Bay Rd. / Highland Park, IL 60035

WHAT ME WORRY #9 / $1 + 3 stamps
4 1/4 x 8 1/2 - copied - 48 pgs
Sacramento name dropping, Heavy Metal schtick, interviews with the Descendents, Fun Size, Algebra One, the Grey AM (although unreadable), Betty's Love Child and some recipes. (AR)
1013 Ridge St. / Freeland, PA 18224-1007

WIGOUT #3 / 2 IRC ppd
8 1/2 x 5 1/2 -copied - 48 pgs
Lots of bands, lots of interviews with the likes of the Varukers, Samiam, and plenty of lesser-known bands. Reviews of all the Pixies' records, yo-yo tips, degrees of separation from Joe Strummer, reviews, and instructions on how to play "Cheer" by the Descendents on guitar make this up. It's kind of old style and one of those where you feel like the person who does it is really into it. Hey, quit moaning about how old you are at 20! (MJ)
c/o Adz Smith / 15 Quillings Way / Borrowash / Derby DE72 3YA / UK

ZINED! A DOCUMENTARY #1? / $8.00
video - 28 minutes
Interviews with a bunch of people who put out zines, talking about why they publish, and what they write about. The two best reasons to get this are to see a slightly intoxicated Mykel Board expounding on zines, and as an easy way to answer people that ask you the inevitable question: "But why do you keep doing it if it costs so much money and time?" I could have done without some of the more distracting digital effects, but over all I did enjoy watching this. (JW)
Marc Moscato / 70 Victoria Blvd. / Kenmore, NY 14217

MORE LISTINGS

A.D.D. #4 / $1.50
Slick and impersonal ad-based zine. Lagwagon, Pinhead Circus, booze stories. These guys need to get laid.
7309 N. Huntley Ave / Tampa, FL 33604

CARBON 14 #12 / $5
This is a thick magazine with interesting content, but the prolific presence of every major label ad makes this more of a Rolling Stone, than a zine. Blech.
P.O. Box 29247 / Philadelphia, PA 19125

CHUMPIRE #95 / 1 stamp
Not much substance to this - some reviews, random thoughts about the scene (emo-hc), basketball, drugs, not much else.
PO Box 680 / Conneaut Lake, PA 16316-0680

DIATRIBE #2 / $1
Annoying font decisions, topical essay on Emma Goldman, the ska band GLG Twenties
17117 King James Way #302 / Gaithersburg, MD 20877

DIRTY JEWELS PEARLS AND ALIEN GIRLS #1 / 50p
Large cut and paste collage like zine. Disjointed and weird.
Flat 12 / 33 Colster Sr. / Bristol / BSI 5AP / UK

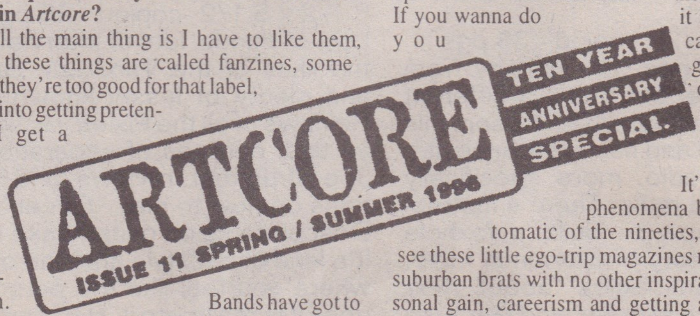
GENERAL STRIKE unnumbered / free
A font of information if you are from the Richmond Area and desire to get involved in activism.
PO Box 5021 / Richmond, VA 23220

NO SECURITY #1 / $1 ppd
H2O and the Boils are interviewed, plus there are some ads, reviews and reprinted lyrics from the Dropkick Murphys. Kinda sloppy.
Joe / 3601 Waggoners Gap Rd / Carlisle, PA 17013-9540

SNOTT #3 / free
Punk styled zine with personal rants and drawings.
Joey Alone / 4139 Wolf / Western Springs IL 60558

THOUGHT CRIME #2 / $?
Thin perzine with more than enough anecdotes. Hand numbered, too. I haven't seen that on a zine for some time.
Dan / 102 Barons Way / Brewster, MA 02463

MRR: When did you start *Artcore* and what was the inspiration to begin such a project?
Welly: I started the zine in January 1986 when I was 17, I'd been into punk rock seriously since about '84, y'know saving my pocket money for albums and just absorbing as much of it as possible. Up to this point, I'd never read a zine, then one day I was flicking through a black and white newsprint thing in a record shop that I thought was some sort of communist newspaper, I spotted an advert for the Dead Kennedys and thought it might be worth checking out, all the print came off on my hands and it turned out to be the January '86 issue of M.R.R. I got home and just read it from cover to cover, totally amazed that there was this whole network around the world of bands, labels and something called 'fanzines'. I got hold of as many dollars as I could and ordered demo tapes from everywhere. I was completely intrigued by 'Between the Lions' and was amazed by the concept that anyone could make a magazine. I thought 'I can do that! ' and set about putting together the most atrocious piece of punk rock literature the world has ever seen. There weren't any bands, it was just 12 pages of reviews and my terrible artwork badly printed on the school copier. To be original I sprayed colours on the cover with stencils, the whole thing was a mess! So to conclude, yes it's cheesey but M.R.R. was the inspiration.
MRR: You've been doing *Artcore* for 11 years now. What keeps you going?
Welly: Yeah, it's been a while! It's a compulsion, like creative necessity or something, I don't see the point in starting something if you're just gonna give up. It's like you've failed yourself. It's not an obsession, it's something I do when I feel the urge - quality not quantity! I mean, I've only done 12 issues in 11 years, and that's for many reasons; I've never had the money for printing; I believe it takes about a year to shift a decent amount of copies and I'm always so busy juggling different projects that I don't always feel like doing it - in short, I'm human. The main thing that keeps you going though is progression, making the next one better, in all aspects. I still cut and paste everything, that's where the fun lies. I've only ever used computers for typesetting. What's the point if you don't get your hands dirty, all covered in glue with ripped up pieces of paper strewn everywhere... it's like surgery or something, but without the clinically clean self-removal of computer generated banality.
MRR: From your point of view, what makes *Artcore* different from other zines out there?
Welly: Well... my point of view! Ha ha! All zines are different, because different people make them, it's a reflection your personality, that's the whole essence of what it's about. I've still stuck with the original idea from when I started, and that's to mix my obsession with punk rock with my interest in graphic art (hence the name), I've always concentrated on having contributions from artists from all over, and concentrated on making the whole thing as interesting to look at as possible. I'm into the idea of perfecting the 'old school' - real strong black and white images with loads of ripped edges and large dotted screens. Maybe the fact that I'm such an opinionated, outspoken bastard, makes it different, I hope so, I can't stand these zines that say every record is good, just to suck up to the people sending them freebies, fuck that, that's just spineless, gutless journalism (the kinda people who aspire to a career in the mainstream). You've got to be honest, that's punk rock ain't it?
MRR: How much time do you spend working on your illustrations? In what other places have your illustrations appeared?
Welly: I do the artwork thing, when I get a good idea, there's no point in forcing it out. You've gotta let 'em brew for a while. Sometimes I'll have an idea for weeks or months, but I won't even attempt it unless I know it's the right time. If I did it on Tuesday it could come out completely different than if I left it until Saturday. An illustration or a comic strip can usually be done in one or two sittings, an hour or two to pencil it in and a few hours for the ink, that's about it... urgency in artwork is as important as urgency in music. I've always done artwork for whatever zines, labels or bands are interested. I did do my own punk rock graphics business for a while, to get off unemployment. But I soon realized that punks are too poor and alcoholic to pay for artwork, they don't like anything if there isn't a guest list - ha ha ha!
MRR: Aside from doing a zine, I know you're in a band, and have recently started booking shows in Wales. How are these endeavors working out?
Welly: The band is called FOUR LETTER WORD, and after six years hard slog we've just had the luck of recording our first album for BYO Records, it's called 'A Nasty Piece of Work' and is coming out in January '98. We spent a few years learning to play and recording dodgy demo tapes, until a guy called Andy Higgins of the band ERASE TODAY heard us and wanted to put an EP on his label JSNTGM,we went splits with him and pressed up 500, which we sold when we toured the UK with our mates SPITE. Those cool guys from the YOUTH BRIGADE heard the record and liked it, so now we're set for the album's release and an imminent tour of the U.S. - we're really happy and privileged to finally have the opportunity to do this and on one of the world's leading punk rock labels too! How was that for a plug?! Yeah, I booked a few gigs for a while, I'm having a break from all the stress at the moment, but I'm definitely doing some more. I started doing it mainly so we could get to play regularly and it quickly steam-rolled into bands from all over the U.K. and even U.S. bands coming to town. But when I'm not doing the zine and the band's quiet, I'll start planning some more.
MRR: What qualities do you look for in the bands you cover in *Artcore*?
Welly: Well the main thing is I have to like them, that's why these things are called fanzines, some mags think they're too good for that label, but I'm not into getting pretentious. If I get a record and I like it, the first thing I think of is interviewing them. Bands have got to have something to say, I always have and always will be attracted to punk bands who are political, satirical, ironic, sarcastic and who pride themselves on their graphic weaponry. And not soulless, two dimensional copycat bandwagon hoppers with some dude down at the label knocking out their covers. The bottom-line with zines is, if you like it, do it. If you don't, then don't just run it anyway cuz you think it'll make you rich and famous - it won't!



MRR: Is punk more than music? if so, in what ways?
Welly: Geezus, got a week?! Punk rock music is intrinsic but also incidental. Punk rock is the greatest subculture the world will ever see, it embraces all ideas from all angles, it is primarily about thinking (or at least it used to be), it has ridden every wave for twenty years and it's still here. It hasn't been destroyed by drugs (well, not completely) or fascists. It has the ability to adapt and change and yet remain the same (exactly like capitalism - ha ha ha!). It's not about how good you are but what you've got to say. We have seen many things come and go that threaten it, such as religions, extreme doctrines, competition and ego, but they will always split away from the HARDCORE and disappear up their own backsides. I have always said that for people who are looking for something, once you find punk rock, there's no way out of it, there's something for everyone, in music, creativity, belief and lifestyle. If it hadn't been for punk rock, I would've never put out a fanzine, played in a band, put out a record, toured, played or put on a gig. But then again, I also believe that I was gonna find punk rock whatever, sooner or later. It's down to what kind of person you are, are you looking for something challenging, or do you aspire to be faceless suburban mulch carted to work everyday. Punk rock is about standing up and shouting; "Listen! This is what I think! Yes I'm fully aware I can't change anything, but I'm gonna tell you anyway!"

MRR: What do you like most about doing a zine?
Welly: Just doing it! From having an idea, to setting it up and completing it. Getting mail from all over the world. Poking fun at popular bands and ideas. Having people say they enjoyed something you wrote or created. losing loads of money. Getting abused at gigs by selfish bastards who think punk rock is about being drunk and not buying zines. But most of all, getting glue all over my hands, making a mess with pieces of paper and seeing the finished product when it's printed.
MRR: Any advice to people out there who are doing, or wanting to do a zine?
Welly: Everyone should do it, even just once. If you only sell ten, you've still achieved more than most. You have a legacy in black and white, a part of your personality on paper that you made someone read. It's like a snippet of a piece of time, and no-one can take that away from you. I don't think I'm really in a position to give anyone any advice, apart from the fact that there's no rules. If you wanna do it and you think you can, then have a go. The number one DON'T rule is: Don't just do it for free records. It's quite a new phenomena but it's symptomatic of the nineties, that you now see these little ego-trip magazines made by spoilt suburban brats with no other inspiration than personal gain, careerism and getting at people they don't like. If that's where you're at, then apply c/o MTV. It's people like this who kill the punk rock spirit.
MRR: Any closing comments, and do you want to plug the next issue of *Artcore*?
Welly: Yeah, thanks for giving me the opportunity to mouth off what's on my mind, and thanks to anyone who actually bothered to read it. Number 13 will be out early in '98, but I don't know what's gonna be in it yet. Number 12 is still fresh and nasty and features interviews with Propagandhi, MDC, Good Riddance, Avail, Squat and the Newtown Grunts. It's sixty black and white pages of punk rock stupidity. It's also got all yer reviews and columns as well as a completely ridiculous punk rock dictionary and idiotic artwork. You can get it for £1.50 or $3.00 post paid from: WELLY c/o 1 ABERDULAIS ROAD, GABALFA, CARDIFF, CF4 2PH, WALES, U.K. Thank you and goodnight, see you at the barricades!!!

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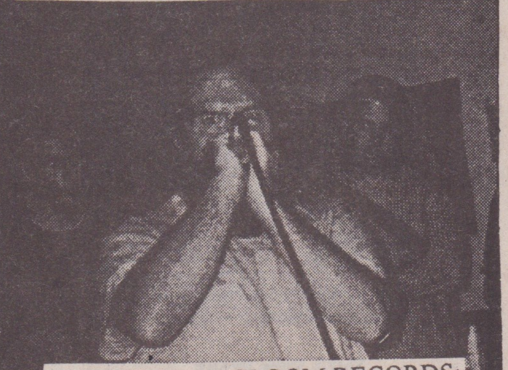

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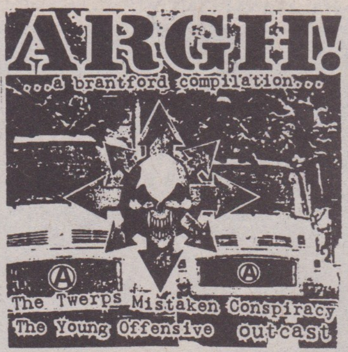

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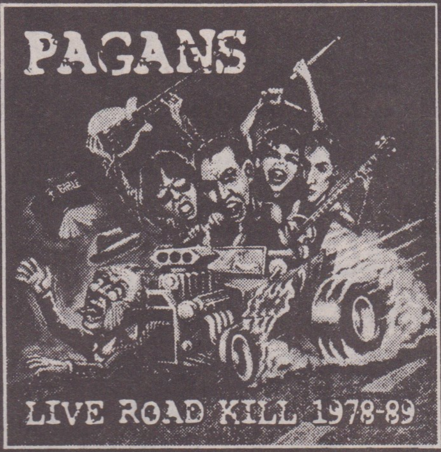

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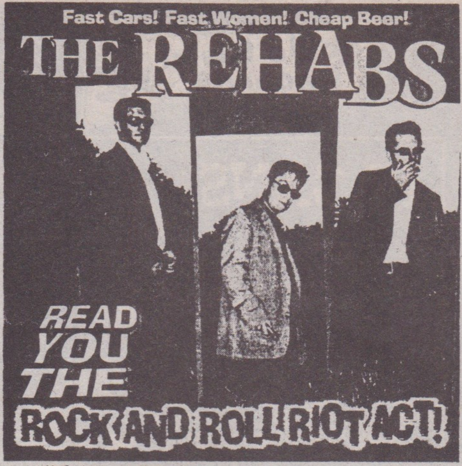

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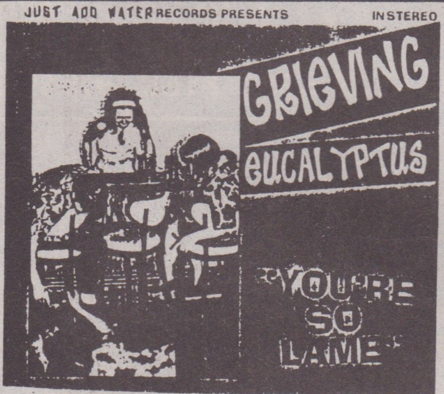

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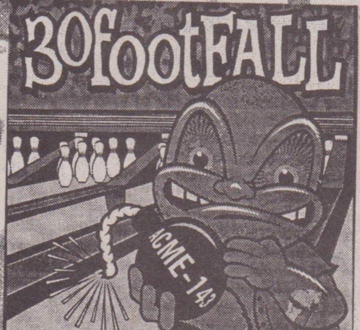

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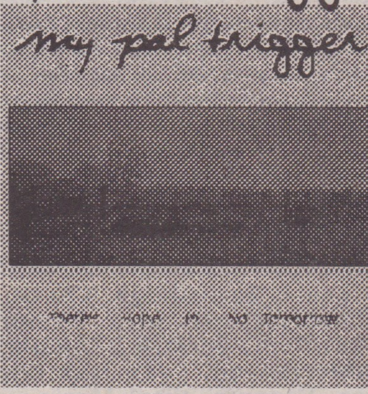
my pal trigger



There's Hope in No Tomorrow CD
Emo-pop from Riverview, Florida

$9 ppd. each in the U.S.
$12 ppd. each elsewhere

Buy both for $16 ppd. (U.S.)
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Send a stamp or two IRCS for a full catalog of CDs, zines, records, etc. OR... check out the **Second Guess Website!** It has the catalog on-line, Zoinks! info., writings, interviews, and tons more.

http://users.intercomm.com/2ndguess/INDEX.HTM

STORES AND DISTROS:
Get Second Guess stuff direct from 1000 Flowers, Rotz, Rhetoric, Revolver, Skull Duggery, 1000 Leafs (in Canada) and others.

Second Guess Records

PO Box 9382 - Reno - NV - 89507

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One of the most truly innovative, uncompromising, and intelligent punk rock bands of the '90s. This is their full length LP, now only available on CD. Comes with a Hickey lyric comic book.

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This CD is available through
these excellent distributors:

Beach Recordings, Choke, Lumberjack, No Idea, Rhetoric, Revolver, Scratch (Canada), Subterranean, Soda Jerk, Surefire, Vacuum, Vital Music, and various mail-order distros.

Probe #6 is SOLD OUT.

However, I still have a few boxes of #5 left so order that instead. $4ppd.

"I left it on the shelf thinking that the last thing I need is another nudie magazine. Then I started seeing all these reviews saying what exceptional writing Probe had and how the $4 cover price was totally worth it. So, I decided to get my stingy ass back down to Noise Noise Noise and grabbed the last remaining copy and I can say in all honesty that the reviews were %100 accurate. Probe #5 is the single best issue of any magazine I've ever had...ever." *Ice-9 #5*

Probe #7 will be out before Summer.

PROBE
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Checks to Aaron Muentz. Mail-order service will be immediate. Ask for catalog, nudie photos, stickers.

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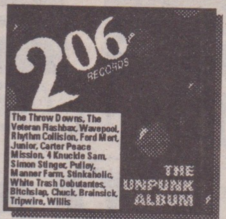
Reina Aveja from Florida. The heaviest all girl band in the fucking world!

CD 206-003/Ferd Mert: All This And Morons



CD 206-005/206 Records: The Unpunk Album

CD 206-001/White Trash Debutantes: It's Raw But You Live For It

CD 206-006/206 Records: PUNK ROCK Volume 1

CD 206-007/Stinkaholic: Melee

CD 206-009/Stinkaholic: Stinkies Pals (get it while it lasts)

CD 206-008/Manner Farm: Oppression & Compassion

CD 206-010/Veteran Flashbax: Living in a Bubble (out in mid March)

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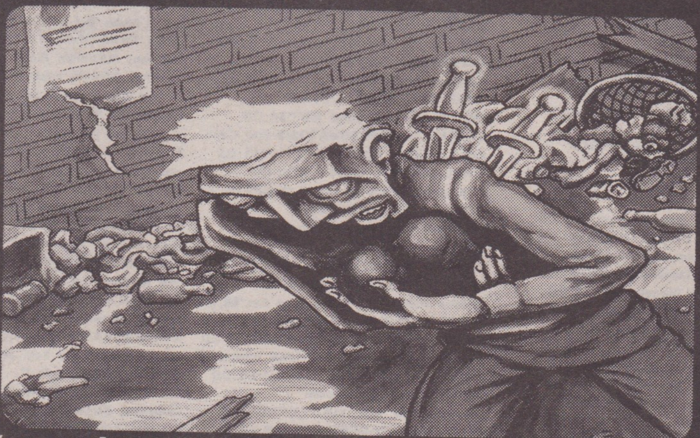
ONE MAN ARMY



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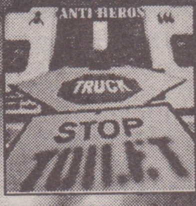

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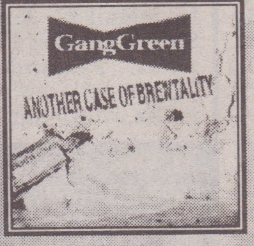

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MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

WORLDWIDE PUNKROCK for sale. 2000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus. Eat. Bastards, Victims, Razar, Glueams, Fresh Color. Nabat, Kriminella Gitarrer. Paraf. Stalin. Friction. Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319. 23833 Bad Oldesloe. Germany. Fax +49 4531 67733 (Tel 67438). Email 101603.2202@compuserve.com. http://ourworld.compuserve.com/homepages/IngoE

THE PISS SHIVERS, those beer loving "Rock Gods", have a new CD entitled "Hepped up on Goofballs". Anti-commercial, DIY punk for a mere $3 ppd. Payable to: Cedric Crouch, 46 Oberholtzer Rd., Bechtels-ville, PA 19505. Distros, we will also trade.

YOUR MOTHER seeks fan base. Lonely? Desperate to belong? No taste? Join us. SASE with a picture and an embarrassing story about yourself to PO Box 623/ Pleasanton, CA 94566/ USA

VIDEOS - PAL (UK etc) & NTSC (USA etc). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Supersuckers, Conflict, Dwarves, GG, Dickies, Descendents, Operation Ivy, Radio Birdman, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trades list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

SERIOUS COLLECTORS. Stoopid Rekords. Best selection orig. punk vinyl in world 1975-87. 6546 Hollywood Blvd. #218, Hollywood, CA 90028. Send wants. Call for mailorder. 213-467-6990. Open 12:00 - 8:00 7 days. Fax 213-871-8637. Bring trade. I buy top $. Send sale lists.

FOR SALE EPs/LPs punk/HC 80's/90's. 2nd hand. Send nothing for list. 200 items. Write to: Mario Guerrero/Carders 32 4º3ª /08003 Barcelona/Spain.

WANTED! LOU MIAMI and Kozmetix/ Fascist Lover, Razar/Stamp out Disco, Rude Norton/Sea Cruise, Seventeen/Don't Let Go, Xpress/ Junked-up Judy, etc. Please send me your list. To: Yuji Egashira, 57-11 Ohkubo Ryoke, Urawa-shi Saitama, 338 Japan. Fax 048-854-5565.

READ THIS QUOTE!!! (it's part of an actual letter from Illinois) "...I was wondering what the scoop was with your distro since I haven't heard anything or seen an ad lately, until I was fingering thru the classifieds of MRR recently. Well, I think you carry some excellent stuff. Other people must think Hawaii bands aren't very good but boy are they missing out esp. w/ The Raymonds + The Catalogs..." Thanks!! — Hawaiian Express (Mail-Order Distribution) @ POB 777, Byron, CA 94514, or HWNEXP@AOL.COM.

FOR TRADE (All originals. No bullshit!); Maggots;Tammy Wynette 7", Xtraverts:Blank Gen 7", GEARS:Let's Go 7",Fresh Color:Source 7", Baloney Heads:I'm A Drunk 7", Freeze:Tourists 7", Checkmate:Only Fools 7", Sods:Television Sect 7", Breakouts:All We 7", Paere Punk LP, Stalin:Stalinism 7", Brulbajz:Dodens apostlar 7", Nasty Facts:Drive My Car 7" etc etc tons more all around the world!!! I trade or sell.(Massive catalogue for $2 / 3 x IRC) Write,call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

GEMM/GLOBAL ELECTRONIC music marketplace. http://gemm.com. An internet site where you can buy or sell anything music related. List whatever you sell or create for free. Four years on the internet. 1200 vendors/2 million items.

COLLECTIBLE PUNK ROCK for sale/ trade: Eat/Antidote/SOA/DOA/Subhumans/VKTMS/Crucifix/ 10-29-79/ Yes la, etc...Jason M: PO BOX 2223/Lynnwood/WA/98036. PH#(425)774-6229, E-mail: JXMBWF@AOL.COM... see web page: http://members.aol.com/JXMBWF/TRADE. html.

WANTED (Original 1st pressings only); Nubs:I Dont Need 7"(wp $150),Hollywood Squares:Hillside Strangler 7"(wp $200),Johnny Demon & Devils:Make Me Spew 7"~wp $150),Tapeworm:Break My Face (wp $200),Hugh Beaumont Experience:Cone Johnson 7"(wp $300), Helen Killer:Surfin w/ Steve 7" (wp $100). Spys:Underground 7" (wp $100), Thought Criminals:Hilton Bomber 7" (wp $200), Absentees:Trying To Mess 7" (wp $200), Child Molesters:Wholesale Murder 7" (wp $250) etc 70 s & early 80 s punkrock obscurities from all around the world! ! ! 1 buy or trade so write,call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

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ALANS: PUNK ROCK/HARDCORE shop and mailorder, established 1981. We carry old and new records, CDs, t-shirts, zines and other stuff. Lots of second hand UK & US punk at good prices. Skate shop too! Web site: www.alans.co.uk. Email: mrr@alans.co.uk. Alans, 53 Mesnes St., Wigan, WN1 1QX, England. For catalogue send SASE (UK) or IRC (overseas.)

MAXIMUMROCKNROLL music classifieds

CHECK OUT NET SITE of Silver Rocket records in Sydney, Australia. New, rare and collectable vinyl + cds of punk - ska - reggae- Australiana. Find us at www.silverrocket. com.au

WANNA GET RID of your old Italian HC punk? Still searching for Upset Noise, Contrazione, Tampax, Hope & Glory, Plastic Surgery, Papi Queens....., Senza Patria lp, Negazione "Nightmare", VBR, Powerskins, Stigma, Tension, UBR 7" on Chaos Prod., demos & rarities. Send list to: Paolo Petralia, via O. Da Gubbio 67/69, 00146 Roma, Italy or www.mypages.com/soa

SOA RECORDS HAS some new releases: Toxic Bonkers cd (crust grindpunk), Radical Noise cd (Scandi-core), Growing Concern (youth crew!). $8ppd each, send $1 for our 600 items and more HC-punk-grind-emo-Oi! mailorder catalog. Still need distributors, labels that trade and good bands! S.O.A Records c/o Paolo Petralia, via O. Da Bubbio 67/69, 00146 Roma, Italy or www.mywebpages.com/soa

LOOKING FOR Knots 7"(NY) - Nothing 7" (NY) - Vectors 7" (CA) - Dot Vaeth 7" (TX) - Panics 7" (FL) - Eat 7" (FL) + Euro early punk - have lots to trade... PO Box 812, Newtown, NSW 2042, Australia

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VIDEOS: over 1000 shows: GG, Anal Cunt, Angry Samoans, Nashville Pussy, Neurosis, Hole, Muffs, Rev. Horton Heat, Junior Brown, Deicide, Sabbath, Pantera, Type O, Sublime, Samhain, Toy Dolls, Cramps, Clash, Dead Boys, J. Thunders, punk movies & comps & many more. Quick reliable service. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for list.

RECORDS FOR SALE. Out of print EPs and LPs, like: Poison Idea, Supersuckers, Buzzcocks, Ramones, Sado Nation, Massacre Guys and more. Send SASE for small list to: Rick / 625 SE 41st Ave. #40 / Portland, OR 97214

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WANTED: Stigmata "The Heart Grows Harder" cd (1992) on Rockorama, Steelbreaker Records (Germany). Write to: Mike Vandyne, 27 Hunters Run, Cohoes, NY 12047

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch, and many, many more. Write: Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for 40 pg catalog.

GEEKING DREAM by the Pimps includes "K-9 Christ", "My Dad Smokes Crack", "Strap-On Sally", on cassette, some with sticker. You will see crushed body parts in the street. Only $4 send too: CNF, PO Box 9152, Virginia Beach, VA 23450

MEGA-RARE KILLED BY DEATH punk and hardcore set sale. Hundreds of rare original 7"'s and lp's: The Eat, The Freeze, General Foodz, Germs, Lewd, Mad, Really Red, Shirkers, SSD, etc. New stuff every month. Send sase (long envelope) for list to: Mike B., 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

WANTED: Angelic Upstarts "Reason Why", "We Gotta Get Out Of This Place", Urban Waste lp, any Nihilistics stuff, any Mob (NY), Rancid 1st demo, any old UK Subs, Nihilistics, DRI, Proletariat, GBH, Urban Waste, Govt. Issue, CH3 shirts, punk/skin episodes of Quincy, Chips, Donahue, Downey, J. Jones, 21 Jump St., TV specials, etc. thanx! Neal Terminal, 63 Purdue St., Staten Island, NY 10314

SPINE PUNCH Distribution: Carrying the best (and cheapest) punk in the universe. Music by: The Piss Shivers, Christian Science A.D., C-Nile Youth, Bomb Squadron, The Cuffs and more. For a free 1998 catalog write: Spine Punch Distro, 46 Oberholtzer Rd., Bechtelsville, PA 19505

FOR TRADE... Screeching Weasel/ Pink Lincoln split 7", "Radio Blast", "Punk House" 7", Vindictives - "Assembly Line" 7", Samhain - "Unholy Passion" 12" (red wax), Misfits - "Walk" lp (Ruby Slash). Also Circle One, Bad Posture, White Cross, Gang Green, Reagan Youth, Anti-System, Lots more.... Your list gets mine. Eric, 227 N. Dotger Ave. # E-14, Charlotte, NC 28207, USA

WANT AIR PLAY? WSRC 530 AM is back on the air with steady listenership. Send music and (if it's not cak yak) we'll play it. Bands with skill/outspoken politics are ideal. Radio is a great way to spread the word! To: Jessica Wineberg, Box 203, 84 Alford Rd., Great Barrington, MA 01230

PUNK/HARDCORE/POWERPOP TO SELL! First and second hand vinyl from all over the world. Lots of old UK and European stuff. A couple of KBD, BTF items and other rarities for fair prices. Get an actual list now for $1, or 1 IRC (Europe). $2, or 2 IRCs (overseas)postage costs. Feel free to send want lists! Stefan Barke, Hegelsbergstr. 20, 34727 Kassel, Germany.

MAXXX BLUE'S ALBUM "Maxxx'd Out" is available by mail. Only cassettes are available right now. More cd's are on order. Price is $7 cash only. Be sure to include return address. Other releases also available. Send $1 cash for catalog. Address: Little Flower Blue Music c/o Roger Snoke, PO Box 8082, La Verne, CA USA 91750-8082

FOR TRADE... STALIN/THRASH LP, Dissaray / Flexi, Bastards / 7" flexi, Aburadako / Flexi, v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to: Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo, 155, Japan

MAXIMUMROCKNROLL music classifieds

ATTENTION BANDS: Righteous Shindig Productions is putting on shows in Houston TX. Pop, emo, hardcore bands on tour, please get in touch. Andrew Harper, 3132 Georgetown, Houston, TX 77005. (713) 664-9745

CHURCH OF SENSIBILITY: 3 song cassette. Melodic dissonance. Free. 2425 Del Mar Way, #103, Corona, CA 91720.

I'M LOOKING FOR 4 good bands, preferably hardcore, for a 7" comp. There is no theme yet, and it probably won't be out until late '98, but it's better to plan early. Send demos to: Stealth Ordeal Records, 2825 E. Burnside #148, Portland, OR 97214

NOMEANSNO: 2 hour VHS video. Live in Vancouver. 02/12/98. Material from forthcoming album plus classics: "Rags And Bones", "Brother Rat", "Dark Ages", and more. $15 US ppd. Concealed cash/money order to: Snot Factor Entertainment, Box 2621 - Dept. M, Vancouver, Canada V6B 3W8

HOOKERS LIVE and unreleased cassette. Send five bucks plus one dollar for postage. Leave name blank on check or money order. Mail to: Unreleased, 1041 S. Limestone, first floor, Lexington, KY 40503

NEW RELEASES from Edison Recordings: COALESCE "Give Them Rope" lp/cs/cd. Brutal chaotic noisecore form MO. Mesmerizing, intense, and ultra harsh. Yes, this is the band who was on Earache! OVERCAST "Fight Ambition To Kill" lp/cs/cd. Brutal, thrashing metalcore from Boston. Plenty of grooves, blast parts and Slayer-ish riffing!...

...ACME "To Reduce The Choir To One Soloist" lp=$7, cd =$9. Legendary brutal chaoticore from Germany with sick vocals. Think of a devastating hybrid between Rorschach and Slayer. Limited colored vinyl for all mailorder. Write for wholesale. Prices postpaid within US, add $2 for fast priority mail. Canada add: $1.50 per cs/cd, $3 per lp. Europe add $2.50 per cs/cd, $6 per lp. Elsewhere please add $3 per cs/cd, $8 per lp. Free 116 page mailorder catalog with all orders or send $2(US) or $3(world) for just the catalog to: Edison Recordings, PO Box 42586, Philadelphia PA 19101-2586 USA

CANADIANS - Do you live in the middle of nowhere? No good record stores? Send me your address for a copy of my distro list (stamps appreciated) hardcore, grind, crust, punk, etc... University Of Scatology, 8851 8th Concession, Mcgregor, Ontario, NOR 1JO Canada or e-mail me 704526@ican.net

VERY DISTRIBUTION/mailorder: Fast, honest, reliable, cheap and keepin' it real! Most 7"'s are $3-$3.50ppd, full length cds are $8-$11ppd, and t-shirts for $12 ppd. We carry a wide variety of hardcore, straight edge punk, indie, grind/crust, and even metal from labels like Jade Tree, Revelation, Victory, Hopeless, Vermiform, Gravity, Dischord, BYO, Dr. Strange, Lookout, Doghouse, Bloodlink, Ebullition, Old Glory, Gern Blandsten, Reservoir, Back Ta Basics, Equal Vision, Art Monk, Wreck Age, Edison, SFT, Relapse, Sound Pollution and more. Send $2(US) or $2(world) for our 116 page, fully descriptive catalog to: Very Distribution, PO Box 42586, Philadelphia PA 19101-2586 USA. Stores write for our wholesale catalog.

FOR TRADE: Doom - Police Bastard 7" (org.), Napalm Death - live '88 7", Napalm Death - From Enslavement... LP, Carcass - St. George's Hall 7", Dropdead - Hostile 7", Morbid Angel - Kingdom Come pic 7", Sore Throat - Abraham's Ear 7", Righteous Pigs - Turmoil 7", Venom - Blood Lust 7", Venom - Die Hard 12". Have more items for trade. See my wants list below. John, PO Box 48061, NS, B4A 3Z2, Canada. ph/fax (902) 832-1553. Email: lost.fog@ns.sympatico.ca

FOR SALE: what's left of my collection of 7" vinyl. Please write for list. Penpals welcome. Write to: Chris, PO Box 717. Nampa, ID 83653

WANTS: Dwarves - Lick It 7", I Will Deny You 7" (color), Sugar Fix LP, She's Dead 7" (purple), Blood, Guts, & Pussy (color) & pic disc, Horror Stories LP (Voxx, 1st press w/lyrics), Sex & Violence 7" (boot). Melvins - single-a-month #1-12 7"(s), Rupture - Baser Apes 7", Rupture/Slave State - 7", PHC - LP, S.O.B. - any vinyl. I have more wants! John, PO Box 48061, Bedford, NS, B4A 3Z2, Canada. ph/fax (902) 832-1553. Email: lost.fog@ns.sympatico.ca

CRAMPS, CRAMPS, CRAMPS Please sell me these records: The Way I Walk, Human Fly (dayglo sleeve), Garbage Man/TV Set (French press), Smell of Female 12", Totally Destroy Seattle, Looking for posters and bootlegs by The Cramps, also Poison Idea - Blank, Vacant, Blackout, Feederz - Jesus rat in mouth cover, F- you are an EP, Thanks - Abe, Mickey, Please call or write Rob Frishkoff, 502 Minor Ave N, #3, Seattle, WA 98109 (206) 748-0874

BUZZCOCK VIDEO COMPILATION: Music Box 1995, Granada tv special 1994, The Beat 1994, Euro MTV 1991, Rockpop 1979, UK, Aussie, Canadian tv features 120 min. TDK-EHG $20 ppd cash/money order. Jim Russo, 7314 Rockwell #2, Phila. PA 19111.

JOHNNY ROTTEN VIDEO! Video-music special 1993, BBC Nationwide 1980, Jukebox Jury 1979, Whistle Test 1980, Conan O'Brien 1993, more! 120 min. TDK-EHG $20 ppd. money order/cash. Jim Russo, 7314 Rockwell #2, Phila. PA 19111. 2 stamps for catalog!

EAST COAST PUNK - Trade, or tape-looking for mostly Boston bands, also D.C., Philly and NYC like Rare or live Dropkicks Murphy's, Unseen, Suspects, Goons, Casualities, Showcase Showdown, Pist, Violent Society, Blanks 77. Send list to: Patrik Ottenhoff / c/o Kent school / Kent / CT., / 06757.

HELLSTOMPERS: "Bootleggers And RidgeRunners" 7", 3 beer guzzlin' ditties from the rocknroll sons of the south, available now on Ruff-Nite Records. "Demons", "Electrocute" 7" 3 Stooges on 78 Blasts from Sweden's new rock gods! $3ea N. America/$5 world ppd. Cash/money orders to: Mike Cooper, 3249 Rorer, Philadelphia, PA 19134 USA. New Antiseen 7" out soon.

LOOKING FOR: TOXIC WASTE lp, Contropotere - Nesuna Dorma, Nessuna Paura lp, Amebix - Arise lp, Mushroom Attack/Disorder lp, anything by FFF, Stalag 17, FU's, Pandemonium, Kafka Process, Vorkriegsjugend, Ent, Stiff Little Fingers, Offers to: Paul Mentz, Drygalski Allee 111, 81477 Munich, Germany.

AUCTION SEND BIDS. Sub Pop 100 comp. 12", Queers "Shout At Queers" 12", Reptile House 7", Every New Bomb Turk 7" color vinyl most. 76% Uncertain "Estimated Monkey" 12", Ripcord "Defiancepower" 12", Pussy Galore "Dial M" 12", Social Distortion "Mommy's Monster" gatefold orig. 12", DWG "Bloodbath Chopper" 12", Naked Raygun "Throb Throb" 12" orig. Mudhoney/Halo Of Flies 7', Vision Undiscoverd 7", Antiseen subpop 7" - send to: PO Box 1957 c/o Larry, Lawrence, KS 66044

ELEVENTH HOUR CONFESSION, six song tape $3ppd. Punk with a tint of emo. Touring this summer, call if you can help. Also Love is for Suckers zine#1, fern zine #11, Sap #1&2 all $1ppd, Sap #3 $2. Contact Mike Straight / Kim Fern; 514 Delaware Ave.; Baltimore, MD 21286 (410)321.1395

INBRED PICNIC ZINE looking for bands for cassette comp - HC/punk/crust/70's disco/deathbilly/gloom/blah blah. No trendy pop punk epicrap/fat wretch types. Send page for booklet to come with comp. PO Box 163463, Sacramento, CA 95816

MAXIMUMROCKNROLL music classifieds

NEW MAILORDER. Send a stamp for a catalog full of punk, pop, indie, hardcore, emo and grindcore records. Bands/ labels- send samples. Act your Age!/ 3244 Locke Ln/ Houston, TX 77019-6208 / JChrist743@aol. com/#(713)526-7565

2 BANDS, 12 SONGS $7ppd. New split 12" vinyl featuring Canada's Hyper pop punk band: Ripping Off Society (sound like:Weston & Propaghandi) and SC's garage punk band Dick Sucking Lips (sound like: Bikini Kill & Lunachicks). Debut release from both bands. Send $7 to: Mensual Records/ PO Box 394/ Hudson,NH 03051.Phone/Fax (603) 595-5600 Send 2 stamps for zine/catalog and sticker.

DRUMMER WANTED: Washington DC area based punk rock band the Abducted need you if: you've played the drums for a few years, you want to play, want to go on tour, want to record fast punk rock tunes and you desire not to suck. Album out on VLM. Joey Vindictive calls us 'working class pop punk'. Call Todd: (703)830-4931

EUROPEAN OI! WANTED. Eps: Tolbiac's toads 'Zera' and 'Manif'; Souris deglinguee 'Haine'; R.A.S.; Evil skins - both; Plastic surgery. 12" Stuart and rough justice. Lps/ various: "Geneve soif..", 'Palladium'; 'No Surrender vol. 4'; Trotskids, Skinkorps, Warrior Kids and French RAC/Oi! rarities. Trade: VKTMS 'Midget'; Dayglow abortions 'Womb'; Forgotten Rebels 'Tomorrow...'; Gentic control; Hot Nasties, Akutt innlegelse ;V/A 'The New Hope' Lp; Artical of.. "Free". Marc, 755 Dalquier, Ste-Foy (Que), G1V 3H8, Canada (418)653-7118

WANTED: LESS THAN JAKE "Smoke Spot" 7" (4-color cover, black vinyl), "3 Way Split" 7" on Toybox, "Pezkings" 7" (blue & white swirled vinyl), LTJ "Pizzabox", "Better Class of Losers" tape, "10 Song Sampler" Tape on Dill, "Pezcore" on Jimco, Descendents $ LTJ tour poster. Doug Hinrichs, 772 Neptune St., Port Charlotte, FL 33948 (914) 743-4480.

FOR TRADE ONLY: Rupture/Dropdead 8" Black Vinyl, Rupture/Bristning 7", Rupture 'Live' 7", Rupture 'Baserapes' 7" green vinyl, Rupture/ Belching Beet Lp, Rupture 'Righteous Fuck' 7", Rupture 'Corrupture' 10", Rupture/Belching Beet Lp white label test pressing - very rare! Rupture 'Sex, Drugs and Rupture'CD, Rupture 'Australia Day' CD, Dropdead 'Hostile' 7" 1996 limited Australian Tour 7". See Wants advert. John Kelly; PO Box 413; Bridgetown W.A 6255; Australia

FOR TRADE ONLY: Metallica 'Creeping Death' 12", Mettalica 'Jump in the Fire' 12" Mettalica 'Ride the Lightning' Lp - All music for all nations original pressing, Napalm Death/Electro Hippies 7", Napalm Death 'Scum' Lp, Napalm Death 'Harmony Corruption' Lp with limited live 12", ENT / Chaos UK Lp, Napalm Death 'Suffer'7" limited live edition. See want ad. John Kelly PO Box 413; Bridgetown W.A 6255 Australia

FOR TRADE ONLY: Bastards 'World Burns to Death'7"blue vinyl, Wretched 'In Control-uce'7", Crossed Out/MITB 7", SOB 'Don't be Swindle' Lp, Lip Cream 'Close to the Edge' CD, v/a 'Digging in Water'Lp, v/a 'Rhap-sodie'Lp (Scraps, Rapt, Butchers...), v/a 'Wolf in Sheep's Clothing'Lp (Deadlock, Nog Watt.) John; PO Box 413; Bridgetown W.A 6255; Australia

WANTS, SEE TRADE AD: Septic Death - 'Burial'7", 'Kichigai' 7", 'Gore Story'Lp, 'Crocodile Tears' 7", 'Time is the Boss' 10" Misfits/Septic Death bootleg Lp, Anidote 7", State 'No Illusions' 7", Urban Waste 7", Life's Blood/Sticks & Stones 7", Capitalist Casualties 'Live' 7" v/a 'Cleanse the Bacteria' Lp & 12", and other goodies, Los Crudos/Manumission 7", Los Crudos / Huasipungo 7", Ignition Giveaway flexi. John; PO Box 413; Bridgetown W.A 6255; Australia

TRADE (ALL ORIG.) Agnostic Front 'Victim'-Lp (gatefold), Stalag 13 - Lp, Nihil-istics- 1st Lp (w/booklet), Septic Death 'Need...' - 12", Graven Image- 7", Catatonics - 7", Flesh Columns- 7", White Trash- 7", Bastards 'Maailma...'- 7" (blue), Morbid Opera - 7" + more! Kristian Vogt; Hornstrasse 17; 48151 Munster; Germany

BANDS NEEDED. Home recorders encouraged! DIY cassette label Abandoned Arts is assembling a punk rock/ powerpop tape comp. Interpret "punk rock" liberally, stylistic diversity is welcomed. Fidelity is not an issue. For more information, write abandonedarts@ yahoo.com or see http://www. geocities.com/~abandonedarts/. Abandoned Arts c/o J. Davis, 142 St. #18, New York NY 10012-1035

DISTRIBUTION! I'll take just about any-thing on consignment; pop, punk, indie, HC, emo, grindcore, etc... send a sample. Pop-punkers write to trade for the Millhouse / Dig Dug split7". Act your Age!/3244 Locke Ln. / Houston, TX 77019-6208/ JChrist@ aol. com./ # (713)526-7565

SUBHUMANS IN PARIS FRANCE 8-10-83, live, 45 min. Crass 7-4-81 in Perth, Scotland 47 min. Misfits 3-270-82 New York City 40 min. Perfect quality sounding audio tapes $5 each all three for $12. Jason/2605/Southernpines Ct.,/ Bloomington /IN., /47403.

FOR TRADE/SALE: Lip Cream-Kill ugly pop lp, Dicks-Kill from the heart lp, ISM-Constatinople 12", Sorry-Imaginary friend lp, Symbol Six-Ego 12"(still sealed), Stepmothers-Guardin angel 7", etc....Wants: Gism-destestation lp, Anti-septic-7", Insane-politics 7", Part one 7", Bad Brains-I and I survive 12", V/A-Mixed nuts lp, etc.....or make me a money offer. Contact: Bill Skoulas/Poste Restante/Eolou 100/ 10200 Athens/Greece.

7" FOR SALE: AFI - 'Fly in the Ointment' (glow in the dark vinyl) $10, OpIvy - '69 Newport' $10 & 'Plea for Peace' $5, RFTC - 'Boychuckler' (picdisc) $15, Seaweed - 'Bill' (green vinyl) $8, Less than Jake - 4 song live promo $6, Mecies/Fastbacks split $5. Moe! Staiano; 1557 Pete Ct.; Maneca, CA 95337-9479. email: moestaiano@ juno.com

FOR TRADE: Breakdown 'Demos' 7", Half-Off Lp, Y.O.T. bootleg CD, Husker Du 'Drug Party'7" Bootleg, Fuel/Phleg Camp 7", Undead 7", Sham 69 7" & Lps, Chumbawamba 'Ballots' Lp, Hated Lp, Happy Go Licky Lp, Crass '10 notes' Lp & 'Asylum' 7", Lost Cherees Lp & 7", No Choice 7", Cro Mags 'Best Wishes' Lp. Want old Chumbwamba punk Eps. John; PO Box 413; Bridgetown W.A 6255; Australia

HAVE FOR TRADE: Toxic Reasons-War hero & God bless 7"s, Straight Ahead 12", Armed Citizens-make sense 7", Kraut-adjustment 12"(orginal), Middle Class-scavenged 7", Rest in Pieces-My rage 12"/Restin Pieces 7", Sluggo-contradiction 7", Fuck Geez-7" plus lots of 80's, Stri-edge, Grind, Brit punk. Want(will pay top $ or trade): Fartz-World of hate lp, Y.D.I.-7", Copout-7", SSD-get it...lp, E-13-7". Also have SNES + 12 cartridges for trade. Contact: Pat Thielges/146 1/2 North Ashland Ave.,/Lexington/Kentucky/ 40502.

WANT (ORIG. ONLY!) Neon Christ - 7", Violent Tumor - 7", Koro - 7", Deathwish - 7" + rare stuff by the Dickies and Infest! Your list gets mine. Kristian Vogt; Hornstrasse 17; 48151 Munster; Germany

I'M LOOKING FOR 4 good bands, preferably hardcore, for a 7" comp. There is no theme yet, and it probably won't be out until late '98, but it's better to plan early. Send demos to: Stealth Ordeal Records, 2825 E. Burnside #148, Portland, OR 97214

YOUR MOTHER seeks fan base. Lonely? Desperate to belong? No taste? Join us. SASE with a picture and an embarrassing story about yourself to PO Box 623/ Pleasanton, CA 94566/ USA

MAXIMUMROCKNROLL classifieds

FREE CABLE PUNKS! Laid off punk cable worker shows how to build your own descrambler with only 7 Radio Shack parts, for under $13! 7 step instructions anyone can do . Fast service, you will receive in 2 weeks guaranteed! Send well concealed cash or $10 money order to: Ed, PO Box 157 West Sayville NY 11796

FREE HBO, PLAYBOY, SHOWTIME! Laid off punk cable worker tells all! Build a descrambler for under 13 bucks with 7 Radio Shack parts. Very easy to do, simple 7 step instructions sent immediately! Send $10 well concealed cash or money order to Ed Duckfield, PO Box 157, West Sayville, NY 11796 DIY punks!

I WANT PENPAL (especially female whom can play any instruments) in the European countries(especially) and the U.S. I'm into bands like: Action Patrol, most Dr. Strange bands, Propagandhi, Weakerthans, RATM, Super Chunk and much more. Will write and answer all letters, and deal friendly with you definitely. But I'll blast away letters from nazi, sexist, racist, homophobic, pornocreeps and all scums. English only! Write to: Hilo/66-3 Aza Nakanomachi/ Minamitakai/Aichi/491-0925/Japan.

VIDEOS NEEDED FOR VIDEO ZINE...send your bands (noise, grind, hardcore) video, homemade porn (send age statement!)Short films, performance art, or just you and friends messing around. Join Haters, Skincrime etc...for #2. Video Holocaust/PO Box 5461/Laurel/MD/20726.

REMEMBER THE LIGHTENING? Hey, everything's gonna be alright. I miss you but I understand. The 'n' is the nicest, sweetest thing anyone has ever done for me. Life won't be the same without you here to make it interesting, but I'm glad you finally took a stand. I love you Ethan. Don't you...noey (and Joey). P/S: KSME forever.

LET'S TRAVEL 22 y/o male anarchist bored with work/life, gotta break free. Looking for people in Cal area for travelling companies for spring/early summer Kerouac style road trip. Into punk rock, meeting people, good weed, cheap wine, good food. Let's go to Canada or the east coast. Phil, 27588 n> Cunnigham Dr., Valencia, CA 91354.

I'M ONLY 28 and I feel old. I'd like to correspond with punks and goths from around the country/world. I'm into older punk and hardcore, art, writing, vampires, and the Prisoner. Oh yeah, I'm divorced, in law school and bored. Also, does anyone know where Denise Dwyer is? Write: Rob, 507 N. 13th St.#302, St. Louis MO 63103

FREE INDEPENDENT PUBLICATION of short love stories. Please send three stamps. B. Wahl / 636 Greenwich St. / Apt. 204A / NYC, NY 10014

BRAZILIAN FANZINE, in English, searching for stuff to review. Bands, send your stuff (none style defined): music (its price), lyrics (it's fundamental), biography, logo, pictures, etc. Other 'zines wanting to get reviewed/contribute - get in touch! We also need contributors all over the world, dealing with the following issues: international (political & news), books, comics, illustrations/drawings, scene reports, oddities in general...we also can get you Brazilian stuff in exchange for some records we want. People only wanting info, make sure to include an IRC. Every help is welcome! Send it all to: CX. Postal 17072 * 02399-970 - Sp/Sp / Brazil.

HEY MATIES, 21 Y/O male seeking pen pals. Really like to hear from some girls, but all welcome to write. Interest: Oi!, ECW, wrestling, any nude pictures, Foster's beer, Guiness beer, all letters will be replied! Weird Paul, 2909 Gallahadion Ct. Tallahassee, FL 32308

24 Y/O MALE skinhead into traditional Oi! such as The Last Resort, Cock Sparrer, YDL, Combat 84, The Upstarts, Cockney Rejects, Vicious Rumours, The Rogues, Vacant Lot, Blitz, 4 Skins, etc. Looking to correspond with passionate skinhead girls with similar interests and more. Write your pride to: Steve, PO Box 583, Botsford, Ct. 06404

22 YR. OLD ATHEIST punk girl looking for other down-to-earth anarchists! I'm into Crass and Conflict, Germs and Weasel and Queers - whatever-punk is the whole point. Will answer all letters. Jill D. 11709 15 Mile, Apt. 1A, Sterling Heights, MI 48312

BANDS, RECORD LABELS get your logo custom silkscreen printed on quality "Heavyweight" 100 % cotton American made t-shirts for $2.99 each! (shirts plus one color imprint). Five dozen minimum. Fast delivery. Send your request in LSASE with phone# to: Underground Squeegee, PO Box 4989, Cerritos, CA 90703-4989 or call (562) 809-7106. Support diy.

ALL 5IVE DIFFERENT KILLER issues $6. USA/Canada $8Mex/S.A. $10 Elsewhere. #1213 Clown Alley(current)#11 Psycho ($5/ $7/$9) #7 Hates #5Fatal Error ($2/$3/$5) #4 Soldier Dolls ($1/$2/ $3) U.S. Postal Money Orders or IRCs (payable to:) Craig Hill; PO Box 987; San Carlos, CA 94070. No Checks or checks!

I AM PUTTING OUT a new publication. If you have any, I mean any Contributions, (i.e. - articles, ads, pictures, etc...) please send them to: Defile Magazine; PO Box 370135; San Diego, CA 92137

MISFITS V/RAMONES II/ Social D/ punk guitar tab/vocal books ($7 ea). Misfits/Motley Crue/Ramones videos ($10 ea). Send cash or payable to cash: Dee, 2773 Riverside, Somerset, MA 02726.

LET YOUR IDEAS FLY. Would you like to see your ideas/works in print? A new publication (zine) seeks to give individuals and/or artists a forum to express thoughts, feelings, wants, opinions, etc. If this interests you send submissions of writings, short stories, poems, babblings, drawings, comic strips or photos of work to: Andy C./ Laura K., P.O. Box 110337 Nutley, NJ 07110.

RED ALERT WORKS mailorder/distro/label for records, sines, cd's, books, tapes, patches and more, along w/ affordable($8/hr, 8 tracks) recording in PDX. Send stamp for catalog: PO Box 11752/ Portland/OR/97211.

RIOTGIRL PRESS/DISTRIBUTION for lady made zines is changing hands and location. It's importance is based on self-representation and makes zines available to people who may not otherwise receive them. Send 2 stamps for a catalog, listing over 200 zines, to: PO Box 11752/ Portland, OR 97211.

STAY ALL OVER THE WORLD for free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 200 members, including all kinds of people. If you like humans more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137, Prince Street Station, New York NY 10012, USA. or check out the website at: http://www.freeyellow.com/members2/sei board/TWFhome.html

AWESOME PUNKY jewelry for everyone. Gutter's got non-leather, colored leather (like punk and silver), and standard black leather spiked, studded and bondage bracelets and collars. Bondage belts too. Cheap and good, of course. Fuck hot topic and send one 32 cent stamp to Gutter, PO Bouc 1296, New York, NYU 10276 for a catalog.

MY COMPUTER address is cyberj@ntdata.com. I enjoy lots of different music. If you can e-mail me, even better. Dr. Know, Subhumans, No Doubt, Ministry, GBH.

101 CONTRADICTIONS In The Bible, a new zine that give you the power to confound and pulverize the religious fanatics that plague your life, only $2 from Angus McIllwraith, PO Box 34027, Scotia Square, RPO, Halifax, NS, B3J 3S1, Canada.

DISTRIBUTED BY SCREWBALL

Adversives / Cause

4-song split 7" *(excellent fast and occassionally melodic punk from these two NW bands. Get it!)*
Only $3 (while they last)

Also still available:

- V/A - 31 Bands Trash 31 Songs to Find the Way to Sesame Street CD - $9
- V/A - 20 Bands Trash 20 Songs to Find the Way to Sesame Street LP - $7
- V/A - Boise Punk compilation LP - $6
- Red #9 - No Hope? 10-song 12" - $7

Make checks / MOs payable to Mark Hanford. All prices are postpaid to North America. Others add $2 per item.

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"Crossroads And Illusions"
5 song cd/ 3 song 7"

Good Riddance
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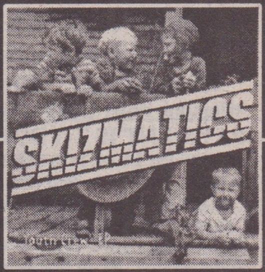

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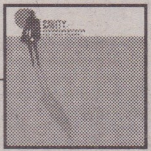

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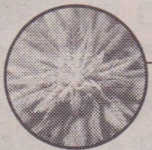

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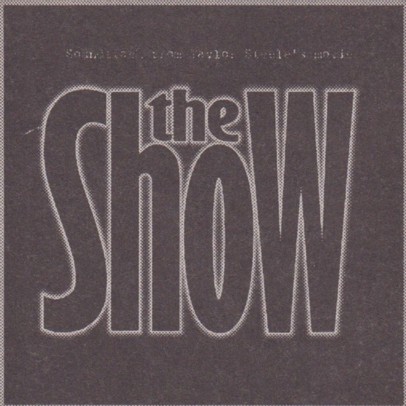

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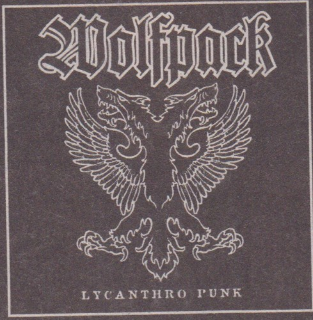

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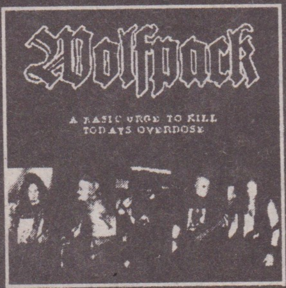

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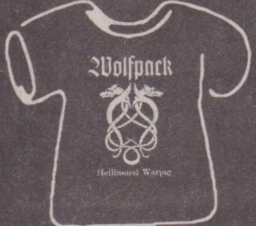

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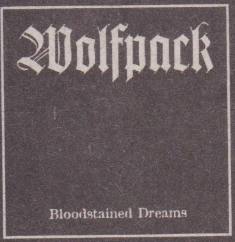

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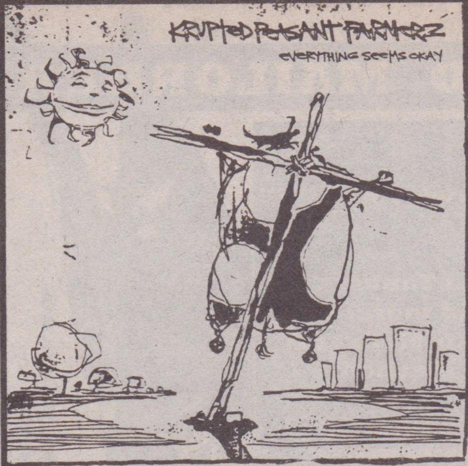

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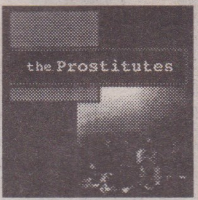

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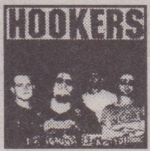

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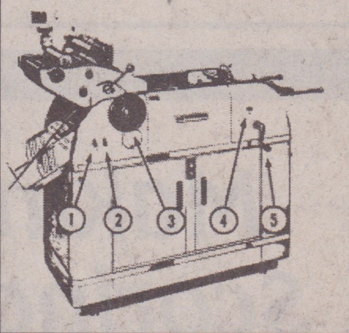

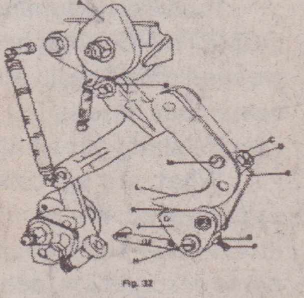

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the maximumrocknroll guide to

Making Friends and Scoring Scene Points

It can all be summed up quite nicely: QUIT COMPLAINING AND DO SOMETHING. Whether you are a seasoned scene veteran or freshly weened off of chain stores and mom's pocketbook, the key point to remember here is DO IT YOURSELF. Punk Rock is all about taking responsiblity for what happens around you!

What are we talking about? We need your help to make MRR successful! We're not covering your favorite bands? Send in interviews! Think there's some cool stuff in your area that needs some recognition, send in some scene reports!

We don't want to hear you whining about how bad our interviews section is or how you'd like to see more articles on your favorite topic - unless you are willing to do something about it! Here's what we need:

1. INTERVIEWS: We love interviews. A good band that needs recognition, controversial bands that you'd love to put on the spot - send them in! We also love interviews with those behind-the-scene types at record labels, stores, distros, and zines. Here is your chance to give recognition and support to those who deserve it! Remember to include as many photos and graphics as possible! And, if there's a band that you would love to see an interview with, but they never come to your town - let us know, we'll find someone to corner them!

2. SCENE REPORTS: What's cool in your town? What are the venues like? What up and coming local bands should we keep an eye out for? Fill us in! Photos are essential here, too!
3. ARTICLES: If you've got an idea for a topic, don't hesitate to call. Recently we've covered economics, education, and infoshops - the topic doesn't have to be political, you just have to have a good idea, a lot to say, and the motivation to write it down! We're really flexible with length, topic, content - just get in touch!
4. LETTERS: And last, but not least: Please send us your opinion! Our letter section allows you to communicate with punks far and wide! Here's your chance to speak up and tell us how we're doing! It's also your chance to call people on their shit, give a shout out to someone who needs the support, or just plain vent on whatever the current topics are!

GUIDELINES: We accept MAC and PC files on disk, and we also accept typed submissions (please do not write in ALL CAPS!). If you want to send us an interview or article from your own zine, that's great too! Please call ahead for interviews and articles so we can coordinate everything easier.

Have you heard someone complain that MRR is dictating the scene? Here's your chance to significantly influence what we print every month! And while you're at it, have some fun!

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